



Royal
Academy
of
Music

Newsletter

Royal Academy of Music

No 15 Spring 1998

President HRH The Duchess of Gloucester
Principal Curtis Price

New President announced

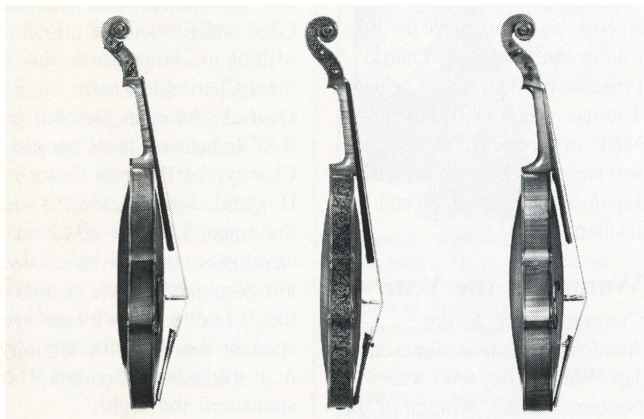


Her Royal Highness the Duchess of Gloucester (centre) pictured during one of her recent visits to the Academy, with Graham Collier (artistic director of jazz), students and Principal Curtis Price (right). Photo: Rita Castle

The Academy is delighted to announce that Her Royal Highness the Duchess of Gloucester GCVO has accepted the appointment as President. Her Royal Highness becomes the fifth member of the Royal family to hold this office, and carries forward a strong personal family connection in that her mother-in-law, Her Royal Highness Princess Alice, Duchess of Gloucester, was herself President of the Academy for over forty years, from 1942-85.

The Duchess of Gloucester, who has already visited on a number of occasions, has expressed her interest in developing a close association with the Academy, its staff and students, and becoming involved in its work.

The British Violin



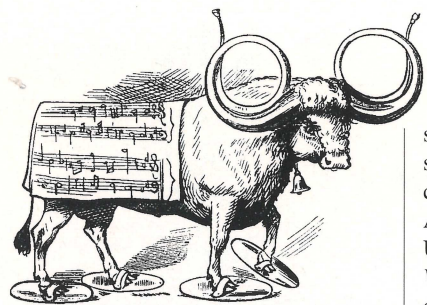
Don't miss the exhibition *The British Violin - 400 Years of Violin Making in the British Isles*, organised by the British Violin-Making Association. This takes place at the Academy from 31 March to 11 April - the first major public exhibition of 150 British instruments and bows made since 1590 (see Page 2).

Spencer Collection

The Academy has received a major grant from the National Heritage Memorial Fund to help purchase the late Robert Spencer's collection of books and manuscripts of early English music, as well as his collection of lutes and guitars. Robert Spencer, who died last August, was the much-loved professor of Early English Song. A founder-member of the Julian Bream Consort, fabled accompanist of Alfred Deller, Peter Pears, James Bowman and many others, Bob was a fine lutenist in his own right. Collecting anything and everything Elizabethan was a parallel passion, and on his shelves could be found, for example, the only writing in this country of music in the hand of John Dowland, first editions of all the main Dowland sources and a lute-book once owned by Queen Elizabeth I. In fact, the Spencer Collection is more important in many respects than those of the Bodleian and the British Library.

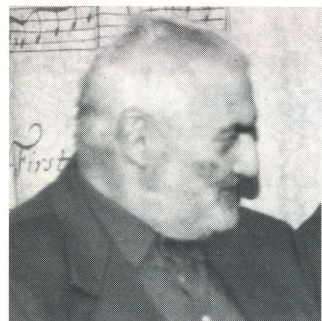
Shortly before he died, Bob gave his modern collection of guitar music to the Academy Library, which he had done so much to improve over many years. He also hoped that his historic collection would also end up here. The Academy applied to the Lottery, whose experts valued Bob's collection at nearly £1,000,000. Buyers from overseas had already begun to make enquiries, and the race was on to prevent the collection from leaving the country. Jill, Bob's widow, donated 25 per cent of the value towards the Academy's cause. This extraordinary act of generosity was instrumental in helping us secure a grant of more than £600,000 from the Lottery. The Academy now has to find about £40,000 to complete the purchase. The fund-raising campaign is off to a good start, but I appeal to all those who knew Bob - and who love Dowland and early English music - to make a contribution to the Robert Spencer Memorial Fund. With the acquisition of the Spencer Collection, the Academy will, at a stroke, become the leading centre for the study of early English music, and our Library will be the equal of any music library in the United Kingdom. The collection will perfectly complement our rich holdings of 19th- and early 20th-century material, and the musical instruments, all of which are maintained in playing condition, will be a great resource for the study of historical performance. That would have pleased Bob.

Donations to the Robert Spencer Memorial Fund may be made to the RAM Development Office, with cheques made out to 'The Royal Academy of Music'.



RAMabout

Donatoni Festival



The Academy's 12th International Composer Festival (artistic director Paul Patterson), under the patronage of His Excellency the Italian Ambassador, Paolo Galli, celebrated the 70th birthday and the work of Italian composer Franco Donatoni. The week featured six concerts and ten UK premières by Donatoni as well as two composition masterclasses directed by him, plus lectures by Simone Fontanelli and Michael Finnissy. Also featured were five first performances of works by RAM student composers Karen Smith, Luís Tinoco, Joel Eriksson, Alex Hills and Gabriel Erkoreka, and a pre-concert talk with Malcolm Singer. Special thanks are due to all those who participated, as well as festival administrator Helen Thorp, concerts manager Leyla Günes, orchestral manager Mary Barber and her deputy Rachael Dunlop, and Alison Law (box office).

The British Violin

The symposium on 4th April (tickets £50 in advance from the box office at the RAM) will include talks by Philip Kass of the Violin Society of America on British bow makers, and Peter Holman on the early history of the violin in England. John Topham, violin restorer and researcher, will discuss the latest work on dendrochronological investigation of stringed instruments with special reference to the British

schools, Brenda Neece will speak on the history of the cello in Britain and Mary Anne Alburger from Aberdeen University, author of *The Violin Makers*, will give a talk on the Scottish School of violin making. Concerts will be given by the Baker Collection, the Salomon String Quartet, Fretwork and the Alberni and Kreutzer Quartets. Concert tickets £10 (£7.50 groups/concessions) are available from the box office.

Royal Festival Hall Gala Concert

Last term's Gala Concert raised a total of £80,000 for Great Ormond Street Children's Hospital and the Academy. Grateful thanks are especially due to Sir Colin Davis, violinist Maxim Vengerov, violist Yuri Bashmet, mezzo-soprano Jean Rigby, soprano Lynne Dawson, tenor John Mark Ainsley and baritone Gerald Finley for so kindly supporting both institutions by donating their services. Mozart's *Requiem* was dedicated to Diana, Princess of Wales, former President both of the Academy and of the Hospital.

When he was a lad ...

Film director Mike Leigh (*Secrets and Lies*) is currently working on a new film about the lives of and relationship between W.S. Gilbert and Sir Arthur Sullivan, one of the Academy's most famous sons. Researcher Rosie Chambers has been busy working in the Sullivan archive in the Academy's library, and looking at the memorabilia and documents relating to him, particularly the material contributed by the late Arthur Jacobs. Like its predecessors, the film will be totally unscripted. Sullivan's Broadwood piano is on the third floor of the building.

Double bass news

Robin McGee reports that the double bass department held an exciting two-day workshop with Peter Pühn, from the Deutsches Radio Orchestra, Berlin, who opened a new 'window' for students with his fresh viewpoint.



Three portraits have been donated to the Academy by Fiona Dunn and Isabel Broom, daughters of the late Hon. Cecilia Mitchell Anderson (née Cavendish), and grand-daughters of Isabel Jay (above, in *Miss Hook of Holland*). Both Cecilia and Isabel studied at the Academy. Cecilia co-adjudicated the Isabel Jay Prize from 1929 until 1996, only missing one year during the war due to heavy bombing of London. Hanging in Room 307 are two photographic portraits of Isabel Jay, and a painting of Cecilia Anderson (by William R. Brealey).

New Year Honours

The Academy extends warmest congratulations to Sir Richard Rodney Bennett KBE FRAM, Sir Elton John CBE HonRAM, Captain David Cole MVO ARAM, Martin Neary LVO HonRAM and Jeanette Thomas MBE, who were awarded honours in the 1998 New Year's List. David Cole, who studied conducting and composition at the Academy from 1977/8, was until recently Director of Music on the Royal Yacht. Now that *Britannia* is decommissioned, he will continue as director of the Royal Marines Portsmouth Band until his retirement in November. Martin Neary, Organist of Westminster Abbey, was honoured for his role in the funeral of Diana, Princess of Wales, and Jeanette Thomas was awarded her MBE in recognition of her services to education and to Japan, where she has been resident for 27 years.

Women of the Year

Congratulations to the Academy's finance director, Jan Whitehouse, who was honoured at the 'Women of the Year' Lunch on 6th October at the Savoy. She was among 400 women present at the lunch, and was selected from over 3000 nominees for her outstanding achievements in the arts and public section.

Thank you to our sponsors, without whom ...

As always, the Academy owes thanks to a great many people, companies and charitable trusts who have helped financially and in kind in recent months. At the time of writing, the Sinfonia has not yet landed in Beijing at the start of its important three-week visit there and to Tokyo, but the trip would have been quite impossible without the financial help and enthusiasm of the sponsors. In Beijing, they are Cable and Wireless, Unilever China and Barclays Capital, with David Tang, the Hong Kong businessman, as Associate Sponsor, while in Tokyo SBC Warburg is the Principal Sponsor, with Nippon Lever as Associate Sponsor. Both the Great Britain-Sasakawa Foundation and the Royal Academy of Music Foundation have also been generous backers of this great venture.

We thank the following for their continuing support for students: the Wolfson Foundation, the Leverhulme Foundation, the Stanley Thomas Johnson Foundation, the Kobler Trust, the Stanley Picker Trust, the Rayne Foundation, the Laura Ashley Foundation, the Noswad Charity, Mrs Jean Cork and the Thriplow Trust.

We are, as always, very grateful for the regular support of organisations such as BMI, Edge and Ellison, the Millichope Foundation, the Steel Charitable Trust, Deutsche Morgan Grenfell plc, BAT Industries, the Cadogan Charity, the Princess Grace Hospital, John Dickinson Stationery Ltd (out of whose envelopes you will have taken this *Newsletter*) and, of course, the 3i Group plc, who not only sponsor the Sinfonia annually on an exclusive basis, but who sponsored the highly successful Royal Festival Hall concert last November in memory of Diana, Princess of Wales.

Gifts to the Library

The Library is grateful to have received the following gifts. A CD of Estonian music (from Valter Ojakaar and Helju Sepp; a chamber set of his Wind Quintet (Arne Hellan); biography of Cherubini (Peter Hamber); the music collection of Mary Thomas (Ted Holmes); copy of his book *A Poet's Composer* about the Australian composer Horace Keats (Brennan Keats); music and articles from Mosco Carner (Mrs Mosco Carner); Ethel Santall's Academy medals and course reports (June Enoch); her late husband's (Malcolm Macdonald) extensive book, music and record library (Margaret Macdonald); collection of *Gramophone* magazines (Mrs Hoskin); collection of Michael Morrow's working editions (Colette Harris); piano technique books (anonymous gift); LPs of Verdi's *Otello* and Mozart's *Don Giovanni* and *Die Zauberflöte* (Mr G.A. Coulson); three 18th-century manuscripts of Mass settings, 18th-century copy of P. de Volder's Nocturno for piano and violin, and 18th-century (Flemish) Church notice of services (Mrs Isolda Slattery); his book *Guy Weitz* (1883-1970), organist and composer (Andrew ElRay Stewart-Cook); collection of Harriet Cohen 78s (Nina Finburgh); his CD: Thamar organ of St Michael's Church, Framlingham (Malcolm Russell); piano music and theory books (Gill Benun), three boxes of music which belonged to his mother, Academy alumnus Dorcas Cook (née Brown) (Leff Cook); various opera vocal scores (Mrs M. Wreschner); items from his own collection of Gilbert and Sullivan texts and scores (Terence Rees); a large gift of music and books (Dr Florence Windebank).

Thank you also to pianist Jordi Masó (1992) for a copy of the score of piano works by the Spanish composer Ferdinand Sor, published by the Granollers Conservatoire,

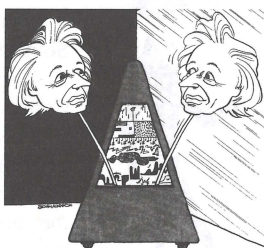
where he teaches. The music was found and prepared for this edition by a former teacher of his, Josep Roger. (ISBN: 84-86949-68-8). email dinsic@cambrabcn.es

The Academy is grateful to Penelope Lynex (1958) and her family, who have donated five albums of press cuttings covering the arts from the 1930s-70s and further material which would have made a sixth volume. These include reviews and articles on first performances, the preparation and opening of the Royal Festival Hall, and programmes and obituaries of people such as Elgar, Strauss, Pavlova, Hindemith amongst others. There are also three volumes of articles by Ernest Newman. A brilliant browse!

Music Box

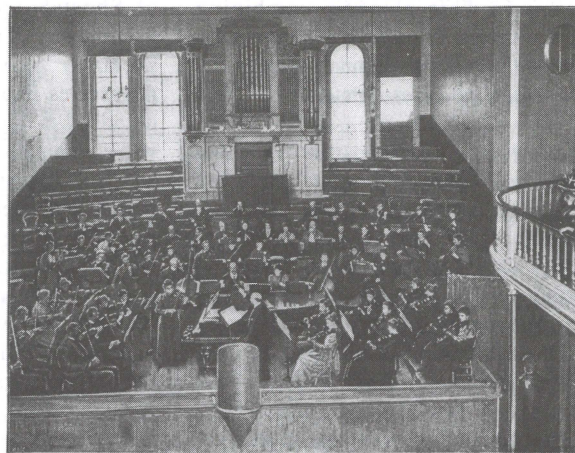
Janet Snowman and the Music Box would like to say a grateful thank you to all music clubs, arts centres, local authorities, universities and colleges, regional arts boards, concert agents and stately home owners who have so kindly responded to a request for practical advice and hints for young musicians seeking recital opportunities. The results are being compiled into *Preparing for Work No 2*, which will, like its predecessor, be made available to all students.

MISSING METRONOME



A couple of years ago the Academy's Tenth International Composer Festival featured the works of György Ligeti. Metronomes were borrowed from a number of people, including from Norman McCann. I would be grateful for information as to the whereabouts of a turn-of-the-century green metronome which was not returned to Norman; a second historic metronome was returned to him, minus its winder key. Please contact me on 0171 873 7335 if you are able to help.
Janet Snowman

Liszt at the Academy



Mary Deverson, who has so kindly lent the famous portrait of Beethoven by Oswald Batt, recently presented the Academy with the original etching of Liszt playing in the concert hall of the Academy's former home in Tenterden Street, near Hanover Square, during his last visit to London in 1886, three months before he died. He had not visited London for 45 years. This was done for the *Radio Times*, and is an authentic reconstruction of this scene from an eye-witness account (Ernest Haywood), and a rare photograph of the concert hall and orchestra (conductor Sir Alexander Mackenzie) lent at the time by William Wallace, reproduced here from *The Strand Musical Magazine*, Jan. 1895.

New portrait of Sir John Barbirolli

A portrait of Sir John Barbirolli by artist Bernard Hailstone, one of England's foremost portrait painters, has been presented to the Academy by Lady Barbirolli. It is hanging in the Barbirolli Room (308), which is 'home' to the Academy's conducting students.



Lady Barbirolli pictured with Curtis Price (far left), Christopher Elton (Head of Keyboard Studies) and Vice-Principal Jonathan Freeman-Attwood Photo: Janet Snowman

Inspired delight

Concerts manager **Leyla Günes** reviews the Academy's new programming strategy



So far this year the new chamber and ensembles programme seems to have been highly successful. With help from some of our distinguished staff, excellent programmes were planned, combining works for mixed instrumental groups with works for the more traditional, such as the string quartet and brass quintet

Head of woodwind, Sebastian Bell, and John Wallace, head of the brass faculty, are particularly invaluable when planning programmes: with their enviable ability to offer a constant stream of inspired suggestions for mixed instrumental chamber works, they were the prime instigators behind the first ensemble concert of the year, *Goodbye Berlin, Hello Vienna*. This featured two rarely performed works, Eisler's *Nonet* for the unusual combination of three violins, double bass, flute, clarinet, bassoon, trumpet and percussion, and *Transformation Scenes* by Kurt Schwertik, which is scored for violin, four cellos, double bass, three flutes, bass clarinet, three trumpets, tuba, percussion and piano. Having opened with a fanfare by Weber and closed with Weill's *Little Threepenny Opera*, the concert was a great success. The audience, lured by the promise of music with 'dangerous and decadent tendencies', flocked in.

Another highlight of last term was the Brahms *Legacy* series, which took place in the two weeks prior to the Symphony Orchestra's performance of the Brahms Requiem. With much help from the Academy's resident Brahms expert, Sarah Callis, a programme of lunchtime and early evening chamber concerts was devised, which looked at Brahms's music in the context of both his heritage and the influence he has had on music of the 20th century. As well as works by Brahms, the concerts also featured music by Gerhard, Schumann, Berg, Beethoven, Hindemith, and particularly memorable performances of Elliott Carter's Woodwind Quartet and Schoenberg's *Verklarte Nacht*.

The Brass Ensemble continues with its activities, a highlight of which was their concert on 21st November celebrating the

memory of the great tuba player John Fletcher, who died in 1987. Elgar Howarth and James Watson conducted *Pictures at an Exhibition* and *Carnival of the Animals* respectively, and Patrick Harrild directed some arrangements for five tubas of Beethoven's *Egmont Overture* and the waltz from Tchaikovsky's *Sleeping Beauty*. The concert closed with an unprecedented performance by around 30 tubas (a combined effort by RAM students and members of the audience) of the last chorale from Bach's *St Matthew Passion*. Some £1335 was raised for the John Fletcher Memorial Fund.

A new venture for 1998 was the launching of the RAM Soloists, a small ensemble featuring some of the Academy's finest string players. The inaugural concert, which was directed by Clío Gould, principal violin of the London Sinfonietta and artistic director of the BT Scottish Ensemble, was quite sensational, with memorable performances of Shostakovich's Octet and Chamber Symphony. The ensemble made a fine spectacle on stage as well, presenting themselves in a style which could only be described as 'black and sexy'. We hope Clío will continue to be involved with this group, and look forward to future events. Recent chamber activity has concentrated primarily on the Donatoni Festival, although we have managed to fit in a few other events. We hope to have a Russian Festival in 1999, for which we have excellent programmes lined up, with the help of Gerard McBurney.

Finally, on my constant quest to increase audience numbers, I would love to hear from anyone who has ideas, leads or contacts which might be of help in getting people through the door. I can be contacted on 0171 873 7375 or email to l.gunes@ram.ac.uk

CHEERS!

and Congratulations

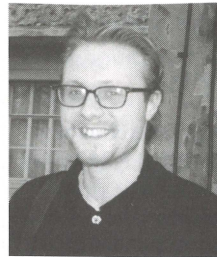


Ashley Wass won the Third London World Piano Competition held at the Royal Festival Hall on 7th October last. He performed Brahms's First Piano Concerto.

Maria Rostotsky (1997) won Third Prize in the 'Vianna da Motta' International Piano Competition held in Macau in summer, 1997.

Dominic Seldis (1992) has been appointed principal double bass with the BBC National Orchestra of Wales.

Ilan Volkov (1997) has been appointed assistant conductor with the Boston Symphony Orchestra. As well as being assistant conductor with the Northern



Richard Lannoy (1996), who studied on the commercial music course, has been signed to Faber Rights Worldwide.

Sinfonia, he has also been appointed conductor of the London Philharmonic Youth Orchestra. Ilan also has responsibility for the Northern Sinfonia's new Youth Orchestra in Newcastle. Student **Rumon Gamba** has been appointed associate conductor of the BBC Philharmonic Orchestra. **Martin West** (1995) has been appointed assistant conductor of the English National Ballet. Martin conducted many performances of *Nutcracker* at the Coliseum during the Christmas period. He has also been appointed conductor of the Cambridgeshire Philharmonic Orchestra. **Tamas Andras** was awarded third prize in the J. Szigeti Violin Competition held in Budapest last summer.

Pianist **Wei-Ting Chen** (1995), has been selected as the '1997 New Talent Musician in Music Circle' by the National Concert Hall of Taiwan and will also give a piano duo recital in the hall later in the year. A double-whammy for **Simon Crawford-Phillips** and **Philip Moore**, who won First Prize in the Tenth International Piano Duo Competition held in the Czech Republic and Second Prize in the 1998 International Piano Duo Competition held in Tokyo. Junior Academy pupil **Michael Eastwood** won the prestigious National Composer of the Year Competition.

Pianist **Viv McLean** was a winner of the NFMS Young Concert Artists Award in 1996, which culminated in a Purcell Room recital in February this year. **David Farmer** won Second Prize in the International Competition for Accordion Soloists 'Coupe Mondiale' held in Switzerland.

Commercial music student **Rosie Gregory** was awarded the prestigious Vivian Ellis Prize in September 1997. Sponsored by the Performing Rights Society, this is for the most promising young composer of a play with music. Judges included Sir Tim Rice.

Violinist **Ben Harte** was joint winner of the Edinburgh Orchestral Society's 1997 Concerto Competition. He has been invited to give performances of Bartók's Violin Concerto No 2 in 1999 in Edinburgh and Glasgow.

Composer **Alex Hills**'s piece *Prismatic* was chosen for performance in the London Sinfonietta's 'State of the Nation' weekend held at the Queen Elizabeth Hall in February.

Baritone **Leigh Melrose** has won the

LASMO STAFFA Singers' Award.

Tim Mirfin (bass) recently won the inter-collegiate Great Elm Singing Prize.

Chi-Yu Mo (1996) has been appointed Principal Clarinet (doubling E flat) with the Royal Liverpool Philharmonic Orchestra.

Elizabeth Neville (1995) has been appointed to the cello section of the BBC Philharmonic Orchestra. Student **Rory O'Connor** has won the 1997 inter-collegiate competition for the Kathleen Ferrier Bursary of £3500.

Meirion Wynn Jones (1995) has been appointed Organist of Liverpool Metropolitan Cathedral, **Huw Williams** (1994) has been appointed sub-organist of St Paul's Cathedral and **Richard Tanner** (1989) has been appointed Director of Music at Blackburn Cathedral.

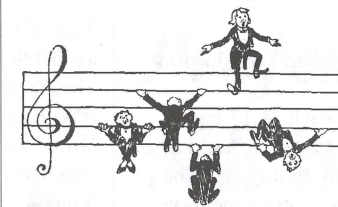
Park Lane Young Artists New Year Series



Rebecca Larsen

Academy students and ex-students who took part in the 1998 Park Lane series at the Purcell Room included **Elaine Cocks** (clarinet, 1995) with pianist **Rebecca Woolcock**, classical accordionist **David Farmer** (who managed a photograph in Sunday's *Independent* which sported the caption 'Great Scot'), cellist **Nicola Baxter** (1994) as a member of the Boccherini String Trio, pianist **Jeremy Young** (1994), guitar duo **Mark Eden and Christopher Stell** (1994), flautist **Rebecca Larsen** (1997) with pianist **Juliet Edwards** (1988), piano duo **Glen Inanga and Jennifer Micallef**, **Zoe Martlew** (cello, 1992) and oboist **Simon Dewhurst** (1996) as a member of the Chameleon Wind Quintet. Alumni having pieces performed included (1993), (1992), **Edward McGuire** (1970), **Nigel Clarke** (1987) and **David Bedford** (1961).

Student News



Now well into their second year, the **Jericho Ensemble**, already with successful performances and write-ups, are continuing to gather momentum. The group, based around a core of ten brass players using the same format as the influential Philip Jones Brass Ensemble, marked its first anniversary with commissions from two Academy students, **Damien Reece** (*Behind the Thorns*) and **Mark Cox**. Jericho has been fortunate in being able to take full advantage of coaching from many of the great players and teachers from the brass world who have been involved with the Academy over the course of the academic year, such as John Wallace, James Watson, Edward Carroll and John Kenny. Over the past eight months the ensemble has taken part in many concerts, both within and outside the RAM - such as Paul Patterson's 50th Birthday concert

(performing his work *Deception Pass* - originally composed for the Philip Jones Brass Ensemble) and the Warlock Society Birthday Concert, in which they not only played, but also sang and danced! 1997 also saw them participating in the Wraybury Festival (director Melanie Dakin) and the London Danish Music Festival, and performing *A Londoner in New York* - a programme of English and American music, at Regent's Hall. 1998 began with a performance of Judith Bingham's *The Snow Descends* and an arrangement by Simon Wright of Chic Corea's brilliant *La Fiesta*, which provided the perfect setting for Chris Deacon's stratospheric lead trumpet playing, both pieces directed by Edward Carroll in a joint concert with The Solomon Ensemble entitled *Clockworks meet Brass Works*. On 24th

February the ensemble, along with Stark, the newly formed RAM saxophone quartet) and guests performed Bernstein's *Prelude, Fugue and Riffs*, together with other works, in a 6pm showcase concert in the Duke's Hall. They will repeat this piece in a joint concert with the visiting Brooklyn, NY Brass Ensemble in April, and on Sunday 15th March they performed in the Singing Barn music series at Piggot's in High Wycombe. Please contact horn player Anneke Scott (0171 723 5868 or 0973 304 114), or email jericho@ram.ac.uk for further information.

Young-Ah Kim writes that her piece for solo flute was performed in the Queen Elizabeth Hall by flautist Ian Mullin during the Park Lane Young Artists Festival composers concert. *Fantasia* was performed at the opening concert of the PiFan (Puchon International Fantastic Film Festival) in Korea, by the Puchon Philharmonic Orchestra.

Israeli pianist **Orit Wolf** performed Mozart's Concerto K.488, with the English



Orit Wolf

Chamber Orchestra (conductor Charles Hazelwood) in concerts in Crawley and Chelmsford in February. Orit has given many recitals in London in recent months, including in the Pump Room, Bath, St James's Church, Piccadilly and St Martin-in-the-Fields. She will perform the same concerto in the Duke's Hall with the Sinfonia in 1999.

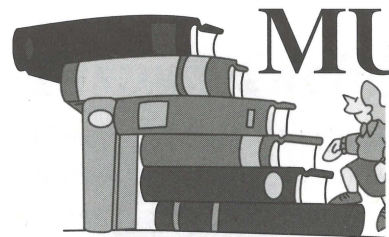
Bulgarian-Italian pianist **Ivo Varbanov** has released his first CD of works by Mussorgsky on the Bulgarian label Gega New. It is distributed in the USA, Japan and Europe, and the distributor of the entire Gega New catalogue for Britain is Red Hedgehog Music (contact Nigel Judson), PO Box 25, Shepshed, Leicestershire LE12 9BZ. Telephone 01509 600539 or email info@red-hedgehog.co.uk



Pianist Ivo Varbanov



Cellist Robin Michael working with children as part of the Wigmore Hall's Education Programme's Young People's Jazz Day, 1997. Photo: Jim Four



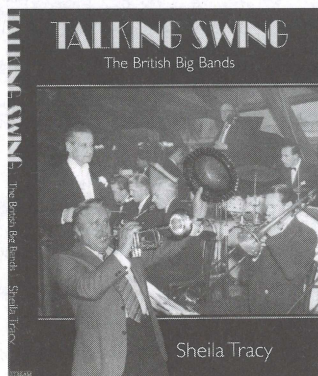
MUSIC books

Searching for that elusive book?

Rosemary Dooley (née Wise, 1968) spent four years teaching after leaving the Academy, then travelled to India and Nepal. A job with *The New Grove* lasted an unexpected four years and was the start of a career spent with books about music instead of working as a practical musician. Music books editor at Cambridge University Press was followed by marketing music books freelance. Rosemary now lives in Cumbria running a mail order business selling secondhand music books by catalogue. Sections of her catalogue include Beethoven, England, India, Mediaeval/Renaissance, Women's and Gender Studies, Dance, Ethnomusicology, Instruments and 20th-century. Rosemary can be contacted at Crag House, Witherslack, Grange-over-Sands, Cumbria LA11 6RW tel 01539 552286/fax 01539 442013. Alternatively her email is musicbks@rdooley.demon.co.uk and she has a website on www.rdooley.demon.co.uk.

With a swing in my heart

Talking Swing. The British Big Bands by Sheila Tracy (née Lugg, 1956). Mainstream Publishing, 1997. £17.50. ISBN 1-85158-963-5.



Sheila Tracy (1956) writes: 'As soon as *Bands, Booze & Broads* was published in 1995, I was asked if I was planning to do a similar book on the British bands. For some time I resisted but what finally made up my mind to go ahead was the realisation that several of the British musicians who would provide the most interesting stories of the pre-war musical period were well into their 80s and 90s. I followed the same format as before, talking to whom-ever was available, and *Talking Swing* has produced a marvellous word portrait of the Swing Era and beyond in Britain. I was also loaned personal photographs,

many of which haven't been seen in print before.

I allocated a chapter to each of 17 bands, from Ambrose to Syd Lawrence, and I also included Ivy Benson, my first boss! The Royal Academy of Music gets a mention because I left a term early in order to join the Ivy Benson Band, much to my father's delight as it saved him a term's fees! Providing the *Prelude* and *Coda* were two of Britain's all-time 'Jazz Greats', who both played a large part in London's West End music scene in the 1930s and 40s, George Shearing, born in Battersea in 1919 and George Chisholm, born in Glasgow in 1915. Sadly George Chisholm was too ill to contribute personally and he died in December shortly after the book was published. I used an excerpt from an interview he gave me in 1987. So many musicians, with interesting stories to tell, had to be left out of the book because of lack of space. I am already being asked to do a follow up. Maybe the thought of all those precious memories being lost for ever will persuade me one day to put up with aching back and aching fingers, transcribing from tape to word processor.'

Happy birthday

Former professor **Howard Ferguson**, who celebrates his 90th birthday in October, writes with news of his publications *Keyboard Duets* (OUP), 1995 and *Music, Friends & Places, a Memoir* (Thames Publishing, 1997).

The Big Noise

The Big Noise is the name of the BPI's guide to working in the music industry. This excellent book explains the business side of the recording industry from manufacturing, distribution, sales and accounting, gives the names of helpful directories and relevant organisations, and is available from The British Phonographic Industry Ltd, 25 Savile Row, London W1X 1AA. Tel 0171 287 4422. email general@bip.co.uk. £3.50

Happy birthday

Dominic Alldis, who teaches jazz at the Academy, has released a new edition of his book *A Classical Approach to Jazz Piano*. Available from music shops or through Jazzwise, 2a Gleneagle Mews, Ambleside Avenue, London SW16 6AE. Tel 0181 769 7725/Fax 0181 677 6128. Price £25. 'Aimed at classical pianists seeking insights and understanding of the workings of jazz piano, and equally at teachers and students needing a proper step-by-step manual, it looks brilliant; this tome certainly fits the bill in its scholarly, thorough way.' John York, *Classical Piano Magazine*.

Invaluable directories

Two of the most useful directories available are now in their 1998 editions - *The Performing Arts Yearbook for Europe* (PAYE) and *Music, Opera, Dance and Drama in Asia, the Pacific and North America* (MOD). The latter is the only directory which gives information on over 9000 arts organisations in countries including the USA, Canada, Mexico, Cuba, Australia, New Zealand, China, Japan, Hong Kong, Taiwan, Korea, Indonesia, Singapore, the Philippines and Israel. Both books come with a CD-ROM package (good for producing labels!) and are available from Martin Huber, Arts Publishing International Ltd, 4 Assam Street, London E1 7QS tel 0171 247 0066/ Fax 0171 247 6868.

The 1998 *British Music Yearbook* is the last to be produced under the editorship of **Felicity Rich** (1991), who studied conducting at the Academy. To Felicity - a brilliant job well done. Editorship now passes to Laura Dollin and Karen Harman.

Instrumentally speaking

The Cambridge Companion to Brass Instruments, edited by Trevor Herbert and **John Wallace** (1972), published by CUP (ISBN 0 521 563437), is the first book to cover so many diverse aspects of brass instruments in such detail, and provides an overview of the history of brass instruments and their technical and musical development. The contributors also include Academy professor **Philip Eastop** (1977).

Robin Stowell's most recent book, *Beethoven Violin Concerto* (Cambridge University Press, 1998), should be of interest to all who revere that work, whether as performer or listener, and the forthcoming *Cambridge Companion to the Cello*, of which he is editor, will fill a large void in literature about the cello. Robin Stowell (1972) is professor of music at Cardiff University of Wales and pursues an active performing career as a violinist, as well as writing books and contributing to music journals. Robin left the Academy in 1972.

English Cathedral Music

Cathedral Press has announced six new performing editions of English cathedral music, edited by former vice-principal **Dr Peter James**. These include *Exalt thyself, O God* (Byrd), *Jubilate Deo universa terra* (Dering), *Lord, how long wilt thou be angry* (Greene), *Jesus came when the doors were shut** and *Evening Canticles** (the 'Sixth' Service) (Tomkins) and *Lord, thou hast been our refuge* (Turner). Full details from Cathedral Press, Alltycham House, Pontardawe, Swansea SA8 4JR. Tel/fax 01792 865197. * first edition in modern times

A famous first

Anna Bishop: The Adventures of an Intrepid Prima Donna by Richard Davis (Currency Press, Australia, 1997).



Anna and Bochsia performing for the bandits. *Travels of Madame Anna Bishop in Mexico 1849* (Bochsia). Engraving by M.Orr. New York Public Library, Performing Arts Research Center (taken from the book)

Impossible to put down, this book charts the life of one of the Academy's earliest students, Anna Riviere, who enrolled at the RAM to study the piano in April 1824 and was a pupil of Ignaz Moscheles. In 1826 she began her singing lessons with Henry Bishop (*Home Sweet Home*), whom she married. She later eloped with the harpist Bochsia, who also taught at the Academy. Her travels carried her through Europe from Sweden and Russia to America and the Wild West, from Hawaii to Hong Kong, across the Andes by donkey from Valparaiso to Buenos Aires. She was shipwrecked in the Pacific, attacked by a tiger in India, toured Australia three times and at the age of 65 set out for darkest Africa. She died in New York in 1884. During her travels she met up with many former classmates from the Academy in both the USA and Australia (why did so many of Bochsia's pupils end up in Australia?).

For your children & grandchildren

Former professor of piano **Joan Last** celebrated her 90th birthday in January. Her book, *Noah's Scrapbook* was published in November 1997 (Avon Books, ISBN 1-86033-407-5). The poems are in the style of Edward Lear and have been well reviewed. Joan has happy memories of 22 years on the Academy's staff.

Pussycat Paganini

Hey diddle diddle!
The Cat played the fiddle
But what I should like to know
Is: 'How did he manage those pegs that you twiddle
and how did he hold the bow?'
The fiddle's an awkward thing to play
And learning it can be hell,
But, in the old rhyme, they never say
If the Cat played the fiddle well!

Professors NEWS



György Pauk. Photo: Garas Kalman

Professor of violin **György Pauk's** New Year began with the news that he was awarded the highest civilian award, the Middle Cross, by the Hungarian Government, which was presented to him by the President of the Republic at the Parliament on 21st January. Prior to this, György recorded the two Bartók Violin Concertos with the Polish Radio Orchestra for the Naxos label to finish his entire Bartók cycle. As well as his permanent masterclasses at the Royal Academy and in the Winterthur Conservatorium, his forthcoming concert schedule will take him to Portugal, Norway, Finland, Hungary, Ireland, summer festivals in Bath, Bergen, Ascona and Semmering. At the latter two he will conduct the international masterclass for top violinists.

Professor of violin **Lydia Mordkovich** has been awarded the title of *Woman of the Year* in 1996 and 1997 by the American Biographical Institute, publishers of *Who's Who*.

Peter Holtslag (recorder) visited Tokyo in March to meet colleagues and instrument collectors, as well as Australia, where he gave concerts in Melbourne and Sydney. He will shortly conduct a course and give a concert in Porto (Portugal), and in the summer give courses and masterclasses in England, the Czech Republic, Belgium, the USA and Portugal. Peter says that a possible holiday in late August will find him cooking sumptuous meals at home.

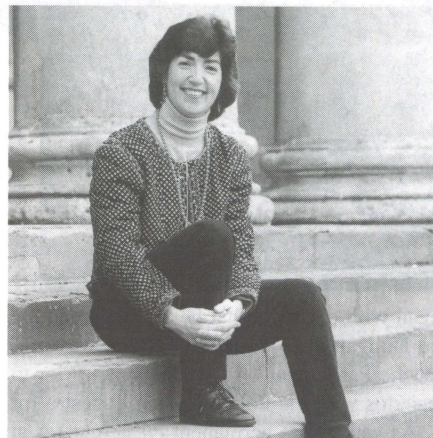
1997 was another busy year for the Academy's Head of Keyboard Studies, **Christopher Elton**, with many trips overseas to teach, perform and hold auditions. In March he gave a recital and masterclasses in the University of Houston and taught at Southern Methodist University, Dallas. In April he gave classes in Athens and in July a recital in the Field Room of the National Concert Hall in Dublin, followed by a week of teaching for Dublin Master Classes. This was followed by a long tour of Australia in August/September, where he performed in Melbourne and Brisbane and gave masterclasses at the Victorian College of the Arts in Melbourne, the Queensland Conservatorium of Music, Griffith University, the Sydney Conservatorium and Newcastle University, where he worked with Cathy Davis (1989, now a lecturer on their piano faculty). He was also, along with Boris Berman from Yale University, one of the two visiting professors on the Spring Programme of the Australian National Academy. In November, following a week of classes at the Hong Kong Academy of Performing Arts, he continued to Taiwan, Seoul and Tokyo conducting masterclasses and also auditioning prospective Academy applicants. He was joined in some of these auditions by Aaron Shorr and Frank Wibaut. His one free day (in Tokyo) coincided with his pupil Freddy Kempf performing in the final concerto round of the Hamamatsu International Piano Competition, and he was able to hear this performance (Freddy was one of the major prizewinners). On many of these trips he was fortunate to be joined by his wife, pianist **Hilary Coates** (1966), who also did some teaching in Hong Kong and Melbourne.

Nick Ingman, director of the commercial music course, embarked on a tour of Australia and New Zealand in February/March with Sir Cliff Richard and the Australian Symphony Orchestra. In April/May he will be touring 19 cities in the USA with Eric Clapton and a 60-piece symphony orchestra. As well as conducting the orchestra, he has arranged all the material for both tours.

Anthony Hose has been appointed artistic director of the Mount Dora Spring Festival in Florida, which commences in April. His email address is AnthonyHose@btinternet.com

Liz Kaye, administrator of the vocal faculty, participated in the Academy of St Martin-in-the-Fields tours of Hong Kong, Portugal and Spain last year as a member of the ASMF Chorus.

Professor of chamber music **Siegmund Nissel's** calendar is as busy as ever. In January he taught at the Royal Danish Academy of Music in Copenhagen and in January-February spent a period teaching in Puerto Rico. Other teaching included Villa Musica, Mainz (Germany) and Prussia Cove. As well as visiting China with the Academy Sinfonia in May, he will teach at the Summerakademie 'Prague-Vienna-Budapest' in Austria in August, and at Musicades, Lyon (France) in September.



Denise Ham.

Photo: The Cheltenham Newspaper Co Ltd

Denise Ham, teacher of undergraduate conducting classes, gave a conducting workshop for the European String Teachers Association, West Midlands Branch, in September. The *ESTA* magazine described it afterwards as '... an evening of pure inspiration from Denise Ham of the RAM. Can do - can teach. We were in the presence of a conductor whose body movement expresses every nuance of musical feeling - and who is also a first-class analyst.' In November Denise was invited to Basle to give a weekend workshop to conductors from Switzerland, France and Germany. In addition to her two regular orchestras, the Cheltenham Chamber Orchestra and the Worcestershire Symphony Orchestra, she has recently been appointed conductor of the Birmingham Conservatoire Junior Orchestra.

After playing Beethoven's Sonatas at the Theatre des Champs Elysées in Paris with Christian Ivaldi, professor of violin **Maurice Hasson** presented the same programme with professor of piano and postgraduate tutor Frank Wibaut in the Duke's Hall on 21st March. Among his concerts this term were the first performance of **Paul Patterson's** Violin Concerto with the Toulouse Chamber Orchestra in February and an 80th birthday tribute to Ruggiero Ricci on 9th March in the Duke's Hall. He will also give a recital at the Wigmore Hall on 26th April with Boris Berezovsky, performing Brahms Sonata No 3, Schubert Fantasy in C and Prokofiev F minor Sonata.

Frank Wibaut is the artistic director of a new summer course to be held at the Mondsee Landesmusikschule and Schloss Concert Hall in Mondsee, near Salzburg. Also teaching at the 'Salzkammergut' International Music Course are Academy professors **Erich Gruenberg** (violin) and **David Strange**. For further information, please contact Mrs Anne Lewis, 5 Neville Court, Grove End Road, London NW8 9DD (tel 0171 286 4865).

After producing two *Gramophone* Award-winners in October (the Early Music Award

for Ockeghem's *Requiem* with The Clerks' Group (ASV) and the Baroque Award for Purcell's *Fantazias* with Phantasm (SIMAX)), vice-principal **Jonathan Freeman-Attwood** has since recorded discs of music by Ockeghem, Willaert and Bach. He also performed recently as trumpet player in Trinity College, Dublin with Apparatus Musicus, which he co-founded with organist **Colm Carey** (1995). The concert included the world première of *Feis* by Roderick Williams, a commission for soprano, trumpet and organ with **Carys Lane soprano** (1991). Jonathan continues his role as critic for *BBC Record Review*, *Gramophone* and as a columnist for *Classic FM* Magazine.

Choral music by **Paul Patterson** and Junior Academy director **Jonathan Willcocks** is included on a new CD of British music for choir and brass, issued by Priory Records in March 1998. **John Wallace**, head of the brass faculty, led his Wallace Collection in the recording by the Bach Choir.

Crossover Charts

The top-selling classical 'crossover' albums during February showed **Karl Jenkins' Adiemus II Cantata Mundi** listed as No 3, **Lesley Garrett's A Soprano Inspired** at No 4, **Karl Jenkins' Songs of Sanctuary** at No 5, **John Tavener's Innocence** at No 18, **The Soprano's Greatest Hits (Lesley Garrett)** at No 19 and **Michael Nyman's The Piano** at No 20. Lesley Garrett left the RAM in 1979, Karl Jenkins in 1967 and John Tavener and Michael Nyman both in 1965.



Violinist Elizabeth Wallfisch and the head of Historic Performance, Laurence Cummings (harpichord), working with students (left to right) violinists Rodolfo Richter, Farran Scott and Naomi Timms (centre front), violist Christiane Max (RCM), cellist Jane Ashby and Beth Symmons (violone), for a performance in the Duke's Hall in February. Photo: Janet Snowman

Academy football takes off!



Players from the squad of the RAM's football team, which includes (back row) Chame Rochford, Dan Euell (GSMD), Terry Dervish, Sam Walton, Rupert Christie, Ian Taylor (TCM) & (front) Rodney Clarke, James Brett, Chris Goody, John Dervish, Matt Smith (GSMD), Dan Starling (RAM/TCM)

Contrary to what we believe musicians should and can do, the Academy football team has exceeded all reasonable expectations with their outstanding success this year. Under the inspired

REUNION

1950 GRSM Course Alumni

Arrangements have been made for some of the alumni of the 1950 GRSM course to meet at the Academy from 12.30-6.00pm on Wednesday 27th May 1998. This will include a light buffet lunch. If you are able to come, would you kindly contact Carey Humphreys, 101 Selangor Avenue, Emsworth, Hants PO10 7LS, or Janet Snowman at the RAM.

Isabel Pearce (1968) would like to know if any reader has news of her former professor of piano, **Daphne Spottiswoode**, whom she thinks went to live in America. Please telephone 01732 761199 (daytime) if you are able to help.

captaincy of John Dervish, a third-year commercial music student, the team rocketed themselves into winning the 1997/8 ULU (University of London Union) League. Having never competed before, they were placed in the lowest division at the beginning of the year. Despite having to play teams in higher divisions, the team won every single match this year bar one (due to lack of numbers, not skill!). They also played friendly matches with the RCM and the Guildhall, and Cup matches against King's College, London, Guy's Hospital and Royal Holloway, and won on each occasion. The team is made up of present and former Academy students (plus a few friends from other music colleges), and their home ground is Regent's Park. Although they never train, they have drawn the attention and sponsorship of Barclays Bank. HRH The Duchess of Gloucester has shown an interest in their progress and expressed regret that she could not attend the League final. Readers can obtain further information about forthcoming matches from the Students' Union (tel 0171 873 7337). The more supporters, the better!

Remembering William Sterndale Bennett

Nicholas Temperley is Professor of Music at the University of Illinois, Urbana.

One of William Sterndale Bennett's greatest songs, *The Past*, has words by Shelley. It is a heartfelt plea not to forget the past - which is an easy thing to do in the excitement of contemporary events.

The RAM is a venerable institution. It antedates London University. It is one of the oldest conservatoires in the world. And it has much to look back on with pride. In its early years, the most distinguished figure was Sterndale Bennett himself (1816-75). He won an unrivalled position as Britain's greatest living composer, and was prominent also as conductor, pianist, teacher and administrator. After his death, his reputation declined with the coming of the so-called 'English Musical Renaissance'; to most RAM students earlier in this century (such as my aunt, Roma Ferguson), he was not much more than a name and a portrait. But recent decades have seen a steady revival of interest in his compositions. There have been a goodly number of broadcasts and recordings, and the RAM itself has sponsored several performances.

Bennett's relationship with the Academy lasted through his whole career with one interlude, and was, in the end, vital to the RAM's survival. He was not yet ten-years-old when he arrived from Cambridge in 1826, but he already stood out for his remarkable ability to name 'confused handfuls of notes' when played on the piano. Beginning with the violin as his principal study (on the insistence of his grandfather), he later took up the piano as his main vehicle and in 1832 began composing in earnest. During each of his remaining years as a student he composed a piano concerto, an overture, and a symphony or chamber work, and he also began the long series of pieces for piano solo. By the time he ended his studies in 1836 he was recognised as the most brilliant young musician of the day. Of his various Academy teachers, the most influential was Cipriani Potter, who had succeeded William Crotch as Principal in 1832. It was from Potter that Bennett learned his mastery of classical form and, probably, his veneration for Mozart, which was to remain his guiding inspiration. Mendelssohn, on a visit to the Academy in 1833, heard Bennett playing his Piano Concerto Op 1 and was immediately alerted to his unusual talent. He promptly

invited the boy to Leipzig, and this resulted in a series of visits in which Bennett gained a rapid and lasting reputation with the German public and became a close friend of Schumann's. Nevertheless, he remained loyal to England (he would later actually turn down a remarkable invitation to direct the Leipzig Gewandhaus Orchestra, as a successor to Mendelssohn). In October 1837 he joined the staff of the Academy, and for the rest of his life teaching took up a great part of his time. He married one of his RAM pupils, Mary Wood, in 1844.

He remained active as a performer and put great effort into new enterprises: a series of 'Classical Chamber Concerts' (1842-56), and the foundation and direction of the Bach Society (1849); in 1854 he conducted the first English performance of the *St Matthew Passion*. But his output of compositions was quite low in this period. Many commentators have attributed this to overwork. My own view is that he was discouraged by the tendency of the Victorians to underrate English composers. On top of his other work, Bennett in 1855 became permanent conductor of the Philharmonic Society in succession to Wagner, and soon afterwards he was elected professor of music at Cambridge University and a Life Fellow of St John's College.

In 1858 he had cause to protest against the high-handed behaviour of the Earl of Westmorland, founder and still President of the Academy. Westmorland had arranged for a charity concert to raise much-needed funds for the RAM but, in doing so, he drew entirely on the (largely foreign) musicians of the Royal Italian Opera, with Michael Costa as conductor. The programme contained no composition by any RAM professor, but included a Mass by Westmorland himself. Bennett decided it was time to take a stand for himself and his colleagues, and resigned both as a professor and as an Associate of the Academy.

It was a courageous decision, particularly as he could ill afford the loss of either his salary or his influence at the RAM. His Academy friends and colleagues, including Potter, urged him to reconsider, but he stood firm. Eight years later (1866) he returned to the Academy as Principal, and was there to guide it through the most



(Sir) William Sterndale Bennett (1816-1875) as a scholar of the Royal Academy of Music. By James Warren Childe, c.1832

critical period of its history. Disraeli cancelled the already meagre government subsidy of £500 per annum and the RAM was threatened with closure. Bennett soldiered on, inducing the professors to teach without pay for a period to save the institution, until the grant was restored by Gladstone in 1868. It was also on Gladstone's recommendation that Bennett was knighted in 1871, only four years before his death.

So, in the end, Bennett's services were appreciated. His memory has been faithfully guarded by his family, and his personal library remains safe in the hands of his great-great-grandson, Barry Sterndale Bennett. A recently published thematic catalogue of all his works, by Rosemary Williamson (Oxford, 1996), gives a thorough documentation of all his compositions - and shows that some sources are uniquely held in the RAM Library.

But the music itself, in the opinion of those who know it well, has not yet been given its due. More widespread familiarity with his concertos, overtures, songs, partsongs and piano pieces would, I feel sure, lead to a realisation of his greatness. It is time to consider, even, reviving his oratorio *The Woman of Samaria* (1868), probably unheard in modern times. It would be, certainly, a voice from the past, but a riveting experience for performers and audience alike.

Music gave them the will to survive

When CARA HALL organised a concert in Perth, Western Australia, in 1990, she little realised the consequences

When the West Australian Red Cross workers held a concert featuring the vocal orchestral music which had first been heard in a prisoner-of-war camp in Sumatra, they little realised they would set in motion a train of events that would result in the making of a major Australian film. Neville Cohn in *The Australian* described the event as one of the most moving experiences of his life. His critique was read by film-maker Martin Meader who, intrigued by the story, wrote to Cohn for more information and Cohn put him in touch with me (I had been music adviser for the event). So began the long journey from the idea in a person's mind for a film, to its realisation on the big screen. With Bruce Beresford as director and Glenn Close heading an impressive cast, *Paradise Road* was released world-wide in 1997.

The part played by Glenn Close was based on Norah Chambers (born Margaret Constance Norah Hope in 1905 in Singapore), who had studied violin with James Lockyer at the RAM for three years in the 1920s. But the greatest influence in those years had come from Sir Henry Wood, of whom Norah wrote: 'A brilliant man, very eccentric and he hammered anyone who made a mistake. I remember him, especially at rehearsals, when first came off the coat, then the waistcoat, and with sleeves rolled up he got down to business. I can still see Sir Henry lifting his left hand and yelling 'VEEBRATO!' What a man. I loved playing in the orchestra, where I learned a lot. Unfortunately I didn't have a hope of getting into one after I left - very few females allowed - they were mostly harpists. Fiddlers were two a penny. It took a prison camp to realise what I could do. Funny, isn't it?'

Norah joined her family in Malaya and in time married John Chambers, an engineer. Eventually they were caught up in the Japanese invasion and, after their ship was sunk, interned in separate camps in Sumatra. (Their small daughter, Sally, had earlier been safely evacuated to Australia.) After more than a year of captivity when boredom, frustration and depression were added to the malnutrition, filth and disease of their lives, Norah came up with the idea of performing orchestral and instrumental music using voices as instruments. She went with her ideas to Margaret Dryburgh, a gifted Presbyterian missionary (played by Pauline Collins in *Paradise Road*), who was passionately fond of music, and together they set to, working entirely from memory. We all have stories and memory recall, but the remarkable thing about the Dryburgh/Chambers achievement was the way they condensed complex works, taking the main themes with the right modulations and

harmonic changes, then weaving them into beautiful works complete in themselves. The final result was a repertoire of 30 classics, from Bach and Handel to Debussy and Ravel, for four-part women's voices. It was a total collaboration. Norah chose the works they could try and Margaret worked most of them out, with Norah doing those Margaret did not know (such as Ravel's *Bolero* and Rutland Boughton's *Faery Song*), or when Margaret ran into difficulties. Of their friendship Norah said: 'She was a genius and we got on so well in every way. Though she was my senior by 20 years, age does not matter a hoot where music is concerned. It has a language all its own'.



Norah Chambers (then Hope), when a student at the Academy

The parts were copied out on precious scraps of paper and Norah started training her singers of whom only six out of 30 could read music, and experimenting with sounds. With the parts learned, Norah's years of training under Sir Henry Wood came to fruition. She wrote: 'I just *knew* how to conduct. I didn't learn.' One of the singers has stated: 'Dynamics, phrasing, tempo, articulation - all were carefully explained. She would make us go back again and again until we got it right'. Conductors today have remarked on the considerable difficulty of vocal orchestra music and note an immediate growth in performers in awareness of pitch, phrasing, tone colour and vowel purity.

The first concert took place on 27 December 1943, and the impact on the internees was enormous. 'Many wept', said Helen Colijn, a former internee. 'They had not expected such beauty amid the hunger, bed-bugs, rats and filth that had come to characterise their lives. The concert helped to renew the women's sense of human dignity, of being stronger than the enemy.' Vivian Statham, the sole survivor of a massacre of Australian Army nurses, described it as 'a spiritual moment - after that concert I don't think we ever despaired again'. The Japanese guards fell completely under the spell of the music

and later came to all the concerts. They sang for just over a year but then, with more than half their number dead, that vocal orchestra was silenced forever.

The prisoners were moved to four locations, reduced to two in the film. Margaret Dryburgh's death in the final one, Belalau, is authentically portrayed by Beresford. At the War's end, Belalau was the last camp the rescuers found. Even with all they had seen they were appalled at the conditions.

Norah did not receive any recognition for her wartime achievement, nor could she interest anyone in the vocal orchestral music in the years afterwards. However, in 1980, things began to change when Antoinette Colijn Mayer donated her copy of the manuscripts to Stanford University and performances began to take place. Creative artists everywhere were inspired by the story. There have been books from former internees and others, a TV series, a ballet, a documentary film and now *Paradise Road*. Dutch musician Dirk Jan Warnaar's oratorio *Margaret*, based on the prison-camp poems of Margaret Dryburgh and dedicated to Norah Chambers, was first performed in Holland in 1990. The latest among the theatre works is *Voices* by playwright Mary Morris.

Australian composer Ross Edwards wrote the underscore for *Paradise Road*. While the Malle Babbe Choir of Haarlem is a fine ensemble, their treatment of the vocal orchestra music, in both interpretation and sound, is more in the style of Hollywood films. For an authentic reading of these historic scores, watch for recordings by Dirk Jan Warnaar who worked with Norah in editing her original manuscripts for publication and who conducted a concert of the music. She wrote at the time: 'I wish I could convey to you how in sympathy we were. Dirk Jan seemed to know my mind. His girls sang exactly as mine did. So, to cut a long story short, he was me 40 odd years ago.'

I was leaving to go to an Igor Oistrakh recital when I received word that Norah had died in the Channel Isles, where she lived with Sally and her family, on 18 June 1989. John had died several months earlier. As I listened to Oistrakh's superb playing of the Bach *Chaconne*, my thoughts were filled with the picture of a young violinist playing so long ago under the great Sir Henry Wood - who would, in turn, rise to her own musical heights conducting a vocal orchestra in a prison camp, inspiring others through the beauty of the music with the courage to survive.

Cara Hall studied at the RAM from 1938-40 and 1945-47 on an Associated Board scholarship from New Zealand. She married Robert Kelson, a political scientist from Boston, Mass, has a son, and lives in Perth, Western Australia.

Celebrating the GUITAR



Manuel Barrueco (centre, top row) pictured with Michael Lewin (far right) and students. Photo: Rita Castle

Appropriately for an anniversary (the Royal Academy of Music's 175th and my own 10th, as head of department), 1996/7 was something of a vintage year, and it seems a good time to reflect on past achievements and, on behalf of the department, do whatever is the guitarist's equivalent of blowing one's trumpet!

Last June the Academy hosted an International Guitar Duo Festival, a unique week-long event featuring students, alumni and guests from both sides of the Atlantic. As I mentioned in my foreword to the souvenir programme, the festival was probably the most ambitious project yet undertaken by the department, involving a masterclass and interview with Sergio and Odair Assad from Brazil, and no less than seven concerts.

The music ranged from the Renaissance to the present day, covering the works of 36 composers, with numerous premières including commissions from RAM student composers Leo Abrahams, Damian Rees and James Clarke, and new pieces by John Veale, Christian Alexander, Edward McGuire (1970) and Wilfred Josephs. It was also a pleasure to hear a song for tenor and two guitars by Andrew Marlow (1985) and a duet by the Spanish guitarist Fernando Sor, who was among the first musicians to receive Honorary Membership of the Academy at its foundation in 1822.

Sor did much to pioneer the duo repertoire, and the Academy can take pride that this tradition is being so ably carried forward by the Hand/Dupré, Hladek/Weinacker, Eden/Stell, Goni/Gallagher and Katona Duos. Current students, who performed with great promise in the Duo Plus programme of chamber music with two guitars, will, I am sure, have drawn inspiration not only from the standards achieved by their predecessors, but also from the chance to hear and meet such an exceptional ensemble as the Assad Duo. Continuing the series of special guitar events put on for composers Henze (1988), Dodgson (1990), Maxwell Davies (1991), Brouwer (1993) and Castelnuovo-Tedesco (1995), this was a truly memorable week.

Two other celebrated Honorary Members (and erstwhile duettists) also visited the Academy last summer: Julian Bream to adjudicate his guitar prize (now in its 29th year) and John Williams for an ensemble workshop. Their classes over the past decade have left a profound impression on those fortunate enough to attend, as also have the marvellous RAM Composer Festivals in which guitarists have given notable performances of works by Tippett, Henze, Takemitsu, Maw, Carter and Arnold.

MICHAEL LEWIN, Head of Guitar Studies, looks back on a double anniversary year

Judging from the many enquiries I receive from concert performers all around the world who wish to come to the Academy, there is no doubt that our guitar department is held in high regard, and the roster of artists who have given lectures, recitals and masterclasses here since 1987 reads like a *Who's Who* of the guitar elite. Perhaps one who deserves special mention is our distinguished friend and alumnus, David Russell (1974), who last year was awarded Fellowship of the Academy.

I am also delighted to report that in November the Academy hosted the first masterclass at a British conservatoire by the Cuban/American guitarist, Manuel Barrueco, head of guitar at the Peabody Institute. The contribution of such artists has certainly added a vital dimension to the work of our department, complementing the expertise and commitment of our fine professorial staff, Colin Downs, John Mills and Timothy Walker.

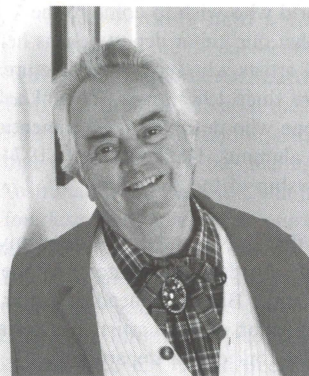
Every student here has the chance to make a mark, whether as soloist, accompanist or in a variety of ensembles, and concertos with guitar are no longer the rarities they used to be in Academy orchestral programming.

I am sometimes asked 'But what happens to your students after they leave college?' It is a question which has to be addressed by all heads of department, despite the fact that the questioner often lacks any real interest and is usually expecting a negative answer based on the ineluctability of market forces! Fortunately, in this respect, the guitar fraternity is quite small and it is relatively easy to keep a track of people. To my knowledge the vast majority of our former students are still actively involved as performers, teachers or composers - often all three. Academy guitarists know that they have to be adaptable to survive in the music profession. They also know that with the right preparation they can compete successfully at national and international levels. Virtually every year they are selected to play in the Park Lane Group concerts and for the Live Music Now scheme. In 1996 Mark Ashford (BBC Radio 2's 'Young Musician of the Year' for 1994) won the South-East Arts Award, and Fabio Zanon (1993) gained First Prize in both the Benicasim (Spain) and Guitar Foundation of America competitions. The previous year's GFA winner was Antogni Goni (1992), who now teaches at Juilliard. Gary Ryan (1991), who played for the PLG and Kirkman Concert Society, is on the staff at the RCM and Guildhall, while Stephen Goss (1987), the first in an unbroken line of MMus guitar graduates and a member of the Tetra Quartet (with Richard Storry, Graham Roberts and colleague Peter Howe), is assistant director of music at the Menuhin School. Like Tetra and many other alumni, the Katona Duo already have recording contracts, and last June they were accepted onto the panel of the Young Concert Artists Trust. Academy guitarists have further distinguished themselves in major competitions in Canada, Finland, France, Germany and Italy ... the list goes on, but with apologies for any omissions, it is perhaps time to sum up.

The guitar department was established between 1959 and 1987 under the direction of Hector Quine. The record from that period and the last ten years has shown that with talent, application and good tuition guitarists can attain performance standards comparable with those on any other instrument. Looking to future generations, however, there is also a demonstrable need to train more and better qualified teachers, which the currently diminishing number of graduates is not meeting due to official cuts and quotas. Nevertheless with steady administrative support and a comprehensive, long-term policy, the department can continue to develop as an integral asset of which this institution can justly be proud.

NOW & THEN

NORMAN TATTERSALL (1947-52), Founder and Chairman of the RAM Guild, has a memory or two of the first production of Britten's *Albert Herring* at the Academy in 1950.



Norman Tattersall

Norman Tattersall studied at the Academy after attending Birmingham University and serving in the Army for four years, finally as a Captain in the Royal Engineers. He was a sub-professor in his final year and won many prizes, including the John Betjemann Prize for operatic singing, the RAM Club Prize and the Boise Award for study abroad; he was also given a Wigmore Hall Recital by the Henry Wood Fund.

He is now busily occupied singing, teaching, adjudicating and conducting masterclasses and workshops in singing, both here and abroad. He is Conference Director and a past Chairman of the Association of Teachers of Singing, a member of the Central Board of the British Federation of Festivals, on the Executive Committee of the British Federation of Young Choirs and Founder and Chairman of the RAM Guild. Of all his interests, his work for the Guild gives him most pleasure and is his most rewarding achievement. He is a regular visitor to the USA, being on the Advisory Board of the National Association of Teachers of Singing Foundation, and has recently returned from coaching a production of *Albert Herring* at the University of North Texas, as well as doing some teaching and conducting a masterclass. Norman Tattersall sang Sid in one of the first performances at the Academy in 1950 and again at the Jubilee Hall, Aldeburgh in 1957 for the tenth Anniversary performance with the original 1947 cast, except for Sid and Nancy, conducted by Benjamin Britten. He later produced *Albert Herring* in 1968 with the cooperation of Nancy Evans and Eric Crozier, at the School of Music at the Colchester Institute, then North East Essex Technical College, where he was Head of Singing and director of opera.

Norman writes: 'It is difficult to remember in detail the preparation and production of *Herring* at the RAM, after all, it is about



As 'Sid' in the production of Britten's *Albert Herring* at the Academy, 1950

50 years ago; but working with Myers Foggin, then musical director of the opera class, and Dorothy Pattinson, who for many years was producer, was an unforgettable experience. My strongest memories, however, are of learning the role with Rex Stephens, chief répétiteur, a wonderful musician and coach; incidentally, he was also Sid's off-stage whistler, at each performance. Rex is still very much alive and I reminded him the other day that, of all the things he said to me as a student, I remember one comment most - 'The good thing about you, Norman, is that if you do make a mistake, you make it with great conviction!' Excellent advice for any singer. In those days, there was no real theatre, just a concert hall-cum-opera studio, with a small stage, the minimum of dressing-room space and basic back-stage facilities. The picture here shows the artists' access to the stage behind the Duke's Hall.

One cannot help wondering what will come to pass in another 50 years, but one thing never changes and goes on forever; the enthusiasm, dedication and love of music and the Academy of students and staff alike. This goes from strength to strength, as time goes by.'

Singers taking part in the 1950 production at the RAM included Dorothy Jordan/Edwina Savidge (*Lady Billows*), Nora Carstairs/Beryl Mortimer (*Florence*), Elizabeth Doherty/Edna Graham (*Miss Wordsworth*), Everleigh Mansbridge/Stamley Pine (*Mr Gedge*), Norman McCann/David Price (*Mr Upfold*), Daniel Forrest/Harold Lumb (*Supt. Budd*), Norman Tattersall/Garth Stacey/John Camburn (*Sid*), Graham Offord/Frank Starr (*Albert Herring*), Diana Odling/Pauline Faull (*Nancy*), Sheila Bennett/Vivienne Humphry (*Mrs Herring*) with the children played by Daphne Springman/Jean Mitchell, Veronica Slater/Juliet Clutterbuck and Janet Fitton/Joyce Eyre. *Repetiteurs* were Rex Stephens, Wynn Morris and Charles Farncombe, with *accompanists* Rex Stephens and Phyllis Boar. No room for all the band which, however, included Arthur Davison, Patrick Vermont, Denis Vigay, Pauline Dale, Michael Meyerowitz, Christopher Regan and Enid Quiney.

Conducting for the Guitar

Antoine Mitchell (1975) writes with news of a new course he will run at Wansfell College in Essex, from 8th-10th January 1999.

The repertoire of music for guitar and orchestra is, with a few 19th-century exceptions, a comparatively recent phenomenon dating from the great *Concierto de Aranjuez* of Joaquín Rodrigo. Castelnuovo-Tedesco was continually looking for ways to repay his friend Andrés Segovia for literally saving his life from the fascists in Italy in the late '30s, and of his many works for guitar there are four prominent works for guitar with orchestra. Composition for guitar and orchestra is the ultimate test of the sense of colour, balance and refinement of a composer with the vast range of instrumental colours, combinations and effects available.

The course will cover specific and detailed study of two of the finest works for guitar and orchestra, *Concierto de Aranjuez* and *Fantasia para un Gentilhombre* by Rodrigo, as well as aspects of the basic repertoire from straightforward practical problems concerning the performing material to matters of instrumental and orchestral balance and technique, preparation of scores and first-hand knowledge and experience for the correct accompaniment of the soloists. Orchestral accompaniment will be in the form of piano reductions with soloists on hand to perform the solo parts. The course is for all musicians and conductors of orchestras and chamber ensembles who would wish to investigate this colourful yet still underrated and underplayed repertoire, as well as guitarists who would wish to direct performances themselves as soloists, or who merely would wish to confidently understand what goes on around them in the orchestra.

For full details and a full list of proposed works for study, please contact Antoine on 01277 264504 (extension 3564), daytime only.

All in one week?

The Academy's opera programme at the New Scala Theatre (under the direction of Julius Harrison) in July 1926 was as follows: 12th - *Hansel & Gretel*, 13th *Gianni Schicchi*, 14th *Hansel & Gretel*, 15th *Gianni Schicchi*, 16th, *Hansel & Gretel*, 17th *Falstaff*. On 13th and 15th students also performed Paul Corder's melodrama *Dross*, and John Blow's *Venus & Adonis*.

Chinese Treats

Professor of violin **CLARENCE MYERSCOUGH** was invited to teach at the University of the Nations in Beijing. **MARLIESE MYERSCOUGH** shares some highlights of their tour.

When the official invitation full of incomprehensible red seals, stamps and signatures finally arrived from the State Bureau of Foreign Experts People's Republic of China, we knew our path would be clear to enter China. Up to this point we had not spent much thought on how to finance this trip, and so approached the British Council rather late. We were therefore very pleased when they offered Clarence a travel grant including a generous allowance for music, orchestral parts, videos and tapes. Katelin Teller, the programme officer at the British Council in Beijing, was particularly interested to support this project. She had heard a lot about the Central University for Nationalities and was keen to hear the outcome of our visit. With the offer of free housing at the university, a fee of RMBY2000 per month, plus RMBY500 for daily necessities, as well as paying for our sightseeing trips at the weekends, we happily agreed to these arrangements.

An important person during our stay was our official translator, Liu Ai Hua. A violinist who had graduated from the Music School some years ago and was teaching in Urumqi, a huge industrial town in the north western tip of China, she decided to write to her 'old school' in Beijing with Clarence's CV and professional details, suggesting the idea of engaging a 'Foreign Expert'. She was delighted when they agreed. Clarence was to be the first foreign visiting professor in the music department. This gave Lui Ai Hua the opportunity and the official permission she was looking for to come back to Beijing. She was always present during Clarence's lessons, translating and generally being responsible for our welfare.

The Central University is situated in its own grounds in the north western part of Beijing. The students eat, chat and study in the small parks lined with beautiful trees. Most of the buildings date from the time the university was opened in 1951, and have a distinct Chinese style. The university also houses a museum of all the 56 ethnic groups in China, with examples of their traditional dress, textiles and individual customs including arts and crafts. According to the 1990 National Census, the Han people represent the bulk of the Chinese population, accounting for about 92%. The other 55 national minorities make up 8%, which is approximately 92 million people.



Clarence taught students from eight different minority groups: Hui, Xibe, Miao, Bouyei, Manchu, Mongolian, Korean and Han.

The day for the students started at 6am with 60 minutes of physical exercises (not all joined in!) accompanied by martial music, highlights from operas and Viennese waltzes blaring out from loudspeakers attached to trees and lamp-posts all over the campus - one just outside our window. This was a very effective way of waking up and starting the day in a good mood!

Clarence's teaching day began at 8am. He normally taught for four-five hours every day and, as his schedule grew, it was at times it was a difficult balancing act to sort out his timetable. The most important aspect of his teaching was to make the pupils think for themselves and encourage them to produce a beautiful tone. As most of the students were quick to take this advice on board, the lessons were most productive. Another interesting observation Clarence made was how students and staff religiously adhered to the fingerings marked in the music, even if it did not suit them. He tried to open their eyes to the possibilities of different ways of approaching technical passages. The lessons were always open to the whole class, which meant at least six or seven students and several violin teachers form the university and other institutions attending, taking notes and sometimes filming. The morning session was normally followed by questions from the teachers on the various points raised in the lessons. There was a great spirit of cooperation and a willingness to learn about the Western-European approach to violin playing.

At first we did not know what standard to expect, or whether there was a viable orchestra and enough support and enthusiasm to realise some of our plans. Clarence had various ideas for recitals and concerts and our suitcase full of music, tapes and videos proved in the end extremely useful. When he had gauged the wealth of talent available, and once the rehearsals got underway, the initial hesitation by students and staff rapidly disappeared as their confidence grew. Eventually, three concerts were fixed. Clarence wanted to present a recital of mainly British music, although it was quite a tall order to find a pianist on the staff to play and learn the Walton Sonata, Berkeley Sonata, Purcell Sonata and the *Suite Populaire Espagnole* by de Falla in such a short time. Sure enough, there were no piano professors to be seen, and eventually a courageous third-year student volunteered to play. It took more than ten intense rehearsals, plus a few extra grey hairs, but they did it, to the delight of the audience, staff and university directors. Lin Lu can be proud of the fact that she must be the only pianist in China with a special insight and knowledge of the Walton Sonata, and she beamed with delight when the concert was over. We had brought the orchestral material for the Bach Double, the Vivaldi for two violins, *The Lark Ascending* by Vaughan Williams and the *Witches Dance* by Paganini. This was to be the programme for the second concert, with students playing the Bach and Vivaldi and Clarence playing the other two pieces. The orchestra had never played with a soloist before, so this was a challenge for them. Clarence coached the first few rehearsals to get the phrasing, style and speed right, which they picked up very quickly. In the meantime, due to the illness of the official conductor, the Head of Strings, Mi Jiang, was encouraged to attend the rehearsals. There was a possibility that he would have to take over and conduct the concert - which worried him as he had never done this before. After a little encouragement from everybody, he agreed and made a great success on the night.

Another highlight of our stay was the student concert in the last week. Clarence really put them through the mill when he coached. One example of this was when he was trying to explain to the students what a particular piece had to convey; forgetting no doubt where he was, he said 'This is a piece of typical Viennese music, played in the famous coffee houses at the turn-of-the-century. These establishments were renowned for painters, musicians, writers and people from all walks of life whiling their time away and finding inspiration. I want you to set me back to this time - I want to feel the pulse, the emotion and the glittering atmosphere in



Coaching young students at the University of the Nations in Beijing

your music'. At first they were completely nonplussed. After all, a Viennese coffee house at the turn-of-the-century could not possibly be further away from their experiences. But with some further explanations from Clarence and hectic translating from Liu Ai Hua, Clarence found the effect he was looking for. The final recital by the students contained works by Handel, Ravel, Haydn, Dvorák, Shostakovich, Sarasate and a contemporary piece, a nocturne by a Swiss composer, Meinrad Schütter. They prepared the programme in only ten days and Clarence was thrilled to see how their performance grew from merely playing notes without much expression, to mature musical performances, with some of the players showing great insight. The most astonishing performance, however, was the Navarra for two violins by Sarasate. The two players caught the spirit and rhythm of this piece perfectly, and the playing was technically and musically of the highest standard.

With all this activity going on in the music department, the directors of the University were impressed to see so much potential and were clearly bowled over by the standard of the concerts. The rewards were not short in coming. The directors promised to invest more in the music school and actively encourage performance by students and staff, an area which up to now had been neglected. We also discussed this situation with a young professor at the Central Conservatory, where students work hard to pass their exams, secure a teaching job and never perform or demonstrate again. We felt this was a great pity, and our stay at the University certainly highlighted this problem. However, with Clarence demonstrating any point on his violin when necessary, and also arranging his recital to be the first of the series, he was setting a kind of precedent and if he could do it, so could they, which they of course proved many times over. We recently had a lovely letter from the department and were pleased to hear that they have been putting many of Clarence's ideas into practice, performance being one of them. He also gave two lectures on the 'Art of

Teaching', which were open to the public and other conservatoires. Great interest was generated by these lectures and lively discussion followed.

Between the hard work we managed to have a good time and have some amazing new experiences. We did most of our sightseeing when we arrived, and our hosts took us around the Forbidden City and the Summer Palace. They were marvellous guides, as they had first-hand knowledge of the historical background of these sights. They were keen to show us the Great Wall, but as work soon took over we had to postpone it and it became an ongoing joke between us, putting it off yet another week, until we ran out of time. Finally we had to agree to be taken there on our next visit - a good reason to come back to Beijing!

We also visited two training centres for young musicians (ages 4-16) and went to two of their concerts - both these orchestras had been founded by their conductors only in the last ten years. They travel and perform widely and have produced CDs. We met a few of the teachers and experienced some of the excellent work they do. Professor Lin from the Central Conservatory of Music treated us to our first 'Shanghai Style' meal, which was marvellous. The next day we were invited

to an International String Conference at the conservatory with a lively debate and exchange of views. This was preceded by a recital given by a talented young violinist and quite an amazing viola player who played the Paganini Sonata for Grand Viola. Further on our list of entertainments, Katelin Teller kindly invited us to the Beijing Concert Hall. We were to hear Evelyn Glennie (1985) with the Chinese Central Opera and Ballet Theatre Orchestra. This enjoyable evening included the first performance in China of *Veni, Veni, Emmanuel* by James MacMillan, with a great performance by Evelyn Glennie playing drums, chimes, bells and marimba. On another day we visited a violin shop where we saw some fine examples of Chinese violin and bow making. Clarence was very impressed by their craftsmanship and on a request to select a bow for a student, could not resist buying one for himself.

On one of our evening strolls near the University we came across a road which we nicknamed the Xingjiang Road. It is almost entirely populated by people from Chinese Turkestan and minorities with Islamic roots. Hearing the conversations, seeing the faces and the signs above the shop fronts, China could not have been further away. It was the highly-spiced food which drew us back there again and again, cooked in a simple way with its distinctive fresh aromatic herbs. Very often the food is cooked in the street, and we never suffered any ill effect - apart from overeating. One morning Clarence mentioned to his students that he was getting fat, to which one of the youngest students promptly replied, 'That is quite alright - you are a professor!' A farewell dinner was arranged by the Dean and senior faculty members. This was a most happy evening, and we particularly enjoyed the company of the Dean, who was a most charming host and who issued Clarence with an open invitation to return.

The Golden Rolling Pin Challenge



Cooking 'Amorous Baked Alaska' for the Meridian TV programme *Surprise Chefs* (presented by Lesley Waters) were contralto Claire Bartram (1995) and tenor Henry Moss (1996). Claire reported a complete disaster, and the Golden Rolling Pin Award was given to their soprano colleague. The programme was filmed at Penhurst Place, Kent. The three cooks obliged by singing a trio for the audience.

With love from ... AUNTIE

Many Academy alumni have had distinguished careers with the BBC. These currently include **John Willan** (1973), Director of Music, BBC Worldwide, BBC World Service music producer **Radek Boschetty** (1990) and **Graham Dixon** (1976), Editor of International Programmes.



David Byers. Photo: BBC

David Byers (1972) writes from Belfast: 'I was a Manson Scholar at the Academy from 1968-72, where I studied composition with James Iliff, organ with Arnold Richardson, editing with Roy Jesson, programme notes and such-like with Arthur Jacobs. Following a postgraduate study year, I received the Macauley Fellowship from the Arts Council of Ireland and a Belgian Government Scholarship which enabled me to study with Henri Pousseur at the Liege Conservatoire, the first year of married life in a mini-apartment in the Rue Cesar Franck! After some years of freelance composing, teaching and conducting a chamber choir (the New Belmont Consort) I became a music producer for the BBC in Northern Ireland (in 1977), shortly senior producer, and eventually chief producer, Music & Arts, BBC Northern Ireland. I am responsible for a unit which makes radio and television programmes designed for Network (BBC Radio 3, also Radios 2 and 4 and BBC Television) and for the region itself (BBC Radio Ulster and BBC Northern Ireland television). Our music output for Radio 3 includes editions of *Composer of the Week*, many orchestral programmes, chamber music relays for *Performance on 3*, programmes of traditional music, a recent first performance of Samuel Wesley's *Missa in Spiritu Sancto* and, until recently, many editions of *Musical Encounters* and *In Tune*. Around 1980 I was involved with the negotiations which led to the enlargement of the Ulster Orchestra with considerable funding from the BBC. This ongoing financial input buys a significant number of orchestral recordings for Radio 3 and for Radio Ulster. During the 1980s and into the 1990s, with the Ulster Orchestra, we have been able to open up

whole areas of orchestral repertoire which had not previously been exploited - Samuel Wesley, Linley, the piano concertos and other orchestral works of Sterndale Bennett, the symphonies of Cipriani Potter and Crotch, the orchestral works of Stanford, music by Pierson, Sullivan, Goetz, Boellmann ... the list goes on. Since 1985 we've established regular and successful BBC Invitation Concerts given by the orchestra and recorded mainly for Radio 3 - free concerts which continue to explore corners of the repertoire which commercial promoters feel unable to take a risk with. These concerts complement the orchestra's own subscription series and also increase access to such events for those unable to afford 'normal' concerts. When time permits, or commission deadlines loom, I continue to compose, but never seem to find the time to promote what I do! Over the years I've written quartets for the Arditti and Britten Quartets, many organ works, pieces for Concorde, Lontano, the Ulster Orchestra (including a work for its USA tour), the Ulster Youth Orchestra, and incidental music for Radio 3 dramas. Currently I'm finishing a piece to be used in a new International Piano Competition in Gaillard, Haute-Savoie, France. I've also edited much 18th- and 19th-century music, written articles for many different journals and, during the 1980s, was Northern Editor of *Soundpost* and then *Music Ireland* magazines. Between 1984 and 1989 I served on the Irish Arts Council in Dublin and, over many years, served on the music and opera sub-committee of the Arts Council of Northern Ireland. At other times I've served on the board of Opera Northern Ireland, on the European Music Year Committee (1985) and on the Belfast Harp Festival Committee (1992). I am a Fellow of the Salzburg Seminar (1979 and 1997) and currently a director of both the Ulster Orchestra Society and (in Dublin) of the National Chamber Choir. I am also a Governor of the Royal Irish Academy of Music. As if all these boards were not enough, I am a founding committee member of 'Sonorities', Northern Ireland's contemporary music festival, and I chaired the 1995 festival. Over the years I've also served on the juries of several international music festivals, from Dublin to Budapest, Cork to Paris, conducted many editions of *Songs of Praise* on BBC TV, and currently conduct the St George's Singers in Belfast.'

Mark Rowlinson (1974) writes that he has survived his 18th year with the BBC, and is a senior music producer based in Manchester. In November 1997 the Everyman-EMI *Schubert* was published, which he was asked to write as a result of a publisher hearing him introduce Schubert as *Composer of the Week* on Radio 3. 'He liked the way I was able to talk about Schubert and his music in a way understandable to the non-musician, for whom these biographies are designed. These books come with four hours of music on three CDs taken from the EMI catalogue.' Mark has a series running on Sunday afternoons on Radio 3 entitled *100 Great Singers*, in which the great and good each choose a singer, talk about them and play recordings by them. These include Lord Harewood on Callas, Sir Peter Hall on Caruso, Elisabeth Söderström on Björling, and so on. Mark continues with his singing, and in 1997 gave Lieder recitals at the Buxton Festival and the Aldeburgh Early Music Festival, and organised a Schubertiad at the York Early Music Festival. His book, *Golf Courses of North Wales* (Sigma Press), written jointly with Peter Lees, is selling, to his surprise, like hot cakes!

European Union Youth Orchestra

Performing over the Easter period with the EUYO will be current students and recent leavers including Jenny King, Matthew Truscott, Vlad Bourceanu and Maya Bickel *violins*, Cian O'Duill, Catherine Bullock and Joel Hunter *violins*, Katie Zahn *flute*, Katherine MacKintosh *oboe*, Richard Broomhead and James Maynard *trombone*, Jesper Ulfenstedt *double bass*, Vassilis Saitis, Phoebe Scott, Kirsten Spencer *cellos*, Hayley Dredge *harp*, Catherine Ratray *horn*, Daniel Smith *piano*, Chris Horn, Rob Samuel and Chris Deacon *trumpets*, David Gordon Shute *tuba* and *percussionists* Colin Currie, Sam Walton and Tom Greenleaves



Current students accepted onto the *Live Music Now* panel recently were the **Solomon Ensemble** (William Watson & Robert Samuel *trumpets*, Steven James *horn*, James Maynard *trombone* and

David Gordon Shute *tuba*; **Windswept** - Katherine Baker *flute*, Nicholas Williams *oboe*, Victoria Wright *clarinet*, Joanne Fraser *bassoon* and Jonathan Morcombe *horn*; **Duo** Sarah Field *trumpet* & *saxophone* and Simon Lepper *piano*. Also accepted were **The Marais Ensemble**, with alumni Lorna McGhee *flute*, Ruth Scott *oboe*, Sarah Burnett *bassoon* and Francis Markus *horn*.



Bush Telegraph



Kenneth Alwyn (standing) with broadcaster Richard Baker. *Serenade on the Sand*, BBC Radio 2. The Tall Ships Race, Weymouth. Photo: Dorset Evening Echo.

Kenneth Alwyn (1958) conducts the Royal Ballet Sinfonia in a recording of music from the famous Ealing Films including *The Ladykillers*, *Passport to Pimlico*, *The Cruel Sea*, *The Lavender Hill Mob* and *Kind Hearts and Coronets*, with music by composers including Alan Rawsthorne, John Ireland, Benjamin Frankel. From *Gramophone*: 'There are many memorable, lovingly revived pieces on this superb disc and throughout the whole programme Kenneth Alwyn and the Royal Ballet Sinfonia deliver polished, enthusiastic performances that mirror the original soundtracks with remarkable accuracy.' (CD.FILMCD 177). Kenneth's recent work has included a gala concert of the music of Percy Grainger with the wonderful Grainger pianist **Martin Jones** (1965) and the BBC Concert Orchestra, which included a rare performance of the *Nadio Princess* dedicated by Gershwin to his bride and conducted by him at his wedding, which took place before an audience of over 25,000 people in the Hollywood Bowl in 1928. As well as his many regular performances on BBC Radio 2's *Friday Night is Music Night*, Kenneth has further recordings with the Royal Ballet Sinfonia in preparation, and in March released a CD of Sir Richard Rodney Bennett's score for *Far From the Madding Crowd*.

In 1997 **Jonathan Arnold** (bass baritone, 1994) appeared in two operas, *Orfeo* (Monteverdi) with Kent Opera playing Apollo on a national tour including performances at the Queen Elizabeth Hall, and *The Dragon of Wantley* (Lampe) playing the comic title role in Barcelona and Heres, Spain, with Opera Restor'd. He

Thank you to all those who have contributed. Please continue to send your news for publication. Next issue December 1998.

also recorded as a soloist with Philippe Herreweghe's Collegium Vocale, Purcell's *Ode to St Cecilia* and *Welcome to All the Pleasures* (Harmonia Mundi). The pieces were performed on tour in France and Belgium. Other solo concerts included Christos in the *St John Passion* (Bach) in the Queen's Hall, Edinburgh with the Dunedin Consort and members of the Scottish Chamber Orchestra, the *Christmas Oratorio* with Florilegium in Paris and London, and Biber's *Salzburg Mass* with the Gabrieli Consort (recorded for DG). Jonathan married Emma Pennington in July and has moved to Cuddesdon, Oxon.

Harpist **Catherine Beynon** (1992) studied with Daphne Boden at the RAM prior to completing her undergraduate and postgraduate studies at the Conservatoire National Supérieur de Musique de Lyon with the Premier Prix (*Mention Très Bien*). Whilst based in Lyon she worked with the Opéra de Lyon, L'Orchestra de L'Esplanade at St Etienne and the Festival Orchestras in Lucerne and Aix-en-Provence. She has made several CD recordings, including one of British flute and harp music with her sister **Emily** (1991), principal flute of the Royal Concertgebouw Orchestra, and Caplet's *Le Miroir de Jésus* with Mark Foster and the Orchestre des Pays de Savoie for Naxos, for release this year. Last September she made her BBC Prom debut in the chamber music series in a programme of works by Debussy, Jolivet and Bax, with Emily and Michael Gieler, principal viola of the Concertgebouw. She has also given recitals at the Wigmore Hall, Fairfield Halls and St Martin-in-the-Fields, and concerto performances with the English Chamber Orchestra, London Chamber Orchestra and Philharmonia.



Irene Lau (née Chiu, from New Zealand - far right, 1967) visited Hong Kong for the handover in 1997, during which she re-made contact with Poon Tak (1973), Eleanor Wong (1967) and Donna Chan (1970) (left to right)

Future performances include recitals for the Tillett Trust and Countess of Munster Musical Trust Recital Scheme, and a CD to include Ravel's *Introduction and Allegro* and Debussy's *Sonate* for flute, viola and harp for the *BBC Music Magazine*. Emily and Catherine are the daughters of **Meriel Beynon** (née Bevan-Powles, 1962).

Richard Beckford (1987) graduated with a Doctor of Musical Arts (DMA) from Louisiana State University, with a concentration on organ performance. He was subsequently appointed assistant professor of music at the South University, Baton Rouge, Louisiana, where his duties include conducting the concert choir, which he last year led to their first-ever win in a national competition. Richard's solo organ performances this year included a recital in Kingston, Jamaica. He continues to accompany extensively, and has just played the complete *Dichterliebe*.

Frances Bhoola (née Grimer, 1966) is now an elated grandma. Her first grandchild, a baby girl for Ishani and Cyrus, was born in Chicago in December. Frances is happy with her teaching and would enjoy hearing from any of Patrick Cory's piano pupils, and also anyone living near Bristol who may be interested in giving recitals, or accompanying either on harpsichord or piano. Telephone 01934 862284.

Congratulations to **Andrew Black** (1997), who was joint runner-up in the piano accompaniment section, accompanying Marcelle Clanens, in the 1997 Ibla 'Grand Prize' International Piano Competition in Sicily. Andrew attended to be the 'orchestra' for a pianist colleague who was to have entered the concerto section and had just pulled out, so he stepped in to help Marcelle Clamens who was dissatisfied with her own accompanist. She was also a prizewinner.

Composer **Howard Blake** (1960) recently returned from Stockholm where he



The Snowman Ballet, Birmingham Repertory Theatre, Christmas season 1997/8. Photo: Steven Vaughan

conducted his oratorio *Benedictus* at St Göran's Cathedral, a performance which marked the high point of a special ecclesiastical conference attended by Sweden's leading church figures. The next scheduled performance will be in Sherborne Abbey on 16th May, performed by the Bournemouth Sinfonietta conducted by David Hill. In December his Violin Concerto was performed with The Philharmonia at the Royal Festival Hall, and the Birmingham Repertory Theatre presented a full-length stage version of the ballet *The Snowman*, directed by Bill Alexander. A new initiative in Chicago, as part of CAMI's 'Cartoon Classic' Series, presenting live musical performances to accompany animated films, was launched in December with *The Snowman*. This year a new animated film, *The Bear* (from the makers of *The Snowman*), will be released on both sides of the Atlantic, for which Howard has written an operatic score which, he says, breaks new boundaries in giving thematic depth and emotive power to an animated film. On 16th May his setting of Edith Sitwell's *Still Falls the Rain* will be performed by the Chester Bach Choir at Chester Cathedral and, on 11th July, Warwick and Leamington Festival will present a specially commissioned work for soprano (**Mary Nelson**, 1997) and eight cellos in St Mary's Church, Warwick. English Heritage will again present his music at Kenwood over the summer, and confirmed already is a performance of *Diversions* for Cello and Orchestra, with the BBC Concert Orchestra, soloist **Robert Max** (1987). Howard's arrangement of Delibes' Flower Duet from *Lakmé* continues to be used in British Airways' worldwide advertising campaign known as 'Tears of Joy'.

Tom Clarke (1971) reports that the Bath and North East Somerset Council has agreed to try and raise money to buy a new piano for the Pump Room in Bath. If anyone would like to help, please contact Tom at the Bath Recital Artists' Trust, 1 North Parade Buildings, Bath BA1 1NS Tel 01225-314344.

Graham Caskie (1991) has been appointed to the staff of the Menuhin School

to teach piano.

Michael Champneys (1967), at present Vicar of Potterspury and Rural Dean of Towcester, is to become Vicar of Shap with Swindale and Bampton with Mardale, in Cumbria. 'It seems a far cry from just outside Milton Keynes, where I have been called upon to do quite a bit of accompanying and have met several fellow alumni, to the Cumbrian fells. But the parishes there have asked for an incumbent with musical leanings, and living beside the summit of the west coast main line will keep a sense of connectedness to south Northants. and London alive', he writes.

Ivan Christian (1977), senior manager and acting artistic director of the New Arts Philharmonic Orchestra, Pretoria, South Africa, writes: '1997 was a watershed year for the performing arts in South Africa, and orchestras in particular have been severely hit by diminishing government funding. In April, the Cape Town Symphony and Cape Philharmonic orchestras were left with very little option but to amalgamate and form the new Cape Town Philharmonic Orchestra. In November, the South African Broadcasting Corporation ceased funding its own Johannesburg-based National Symphony Orchestra. The NSO was relaunched in January 1998 as an independent orchestra, but currently only has funds to survive for ten months. Under the new political dispensation in South Africa, the country was redivided into nine provinces and some former names, including Transvaal, fell away. Because of this, my own orchestra, the former Transvaal Philharmonic, was relaunched in April 1997 as the New Arts Philharmonic Orchestra of Pretoria. With the events of 1997 and the continued uncertainty facing all South African orchestras, it is conceivable that this country could, regrettably, end 1998 with only three out of its former five major orchestras still in existence.'

Gordon Carr (1962) writes with news that his *Movements* for Brass Quintet and *Suite* for Saxophone Quartet have been published by Broadbent and Dunn, and his Trombone Quartet and Quartet for Brass by Studio Music.

The **Coull Quartet** (Roger Coull and Philip Gallaway violins (both 1976), David Curtis viola (1977) and John Todd cello), quartet-in-residence at the University of Warwick, is half-way through recording the complete string quartet music of Schubert for Upbeat Classics. The first two CDs were released last year and two are due for release during 1998. Many of the quartet's concerts are being recorded by BBC



Coull Quartet (Roger Coull & Philip Gallaway violins, David Curtis viola, John Todd cello)

Radio 3 this season, and include works specially written for them by **Nicholas Maw** (1958) and David Ellis. In May they will be flying to the Caribbean to take part in another one of P & O's Classical Music Cruises with well-known broadcaster Richard Baker, who will also be presenting several of the Coull's 'Schubert Soirées' at music clubs around the country.

The Cantamus Girls' Choir - twice winners of Sainsbury's 'Choir of the Year' - won yet another accolade - the title of 'Choir of the World' - at the 1997 Llangollen Eisteddfod. With **Pamela Cook** (1956), its director, the girls won the Female Choirs class (£500) and went on in the same evening to sing in the final against the winners of the Mixed Voice, the Male Voice and Chamber Choirs classes - in total 46 choirs had been involved. Each finalist had to sing a 15-minute programme in a marquee which was full to its capacity of 8000. Only one British choir has won the top award since this particular competition's inception in 1987 - the Joyful Company of Singers from London in 1994. Prior to this, the choir had travelled to Tolosa, Spain, where it won first prize in the Female Choirs class at Riva del Garda, Italy, where it was awarded the Grand Prix in competition with 86 other choirs. Pamela Cook was recently honoured by being made a Fellow of Birmingham Conservatoire, from where she retired as Senior Lecturer in 1993. Catherine Foster, a recent pupil, was awarded the Dame Eva Turner Award for operatic study at the Royal Northern College of Music.



Pamela Cook

Violist **Helen Callus** (1990) returns for a second year to the University of Washington as artist-in-residence and string chamber music coordinator. She enjoys an outstanding full studio and her chamber music program is flourishing. Helen spent last summer as guest violist at the Olympic Music Festival with live broadcasts of all her performances on KING-FM in Seattle. She also appeared at the Seattle Chamber Music Festival in several acclaimed chamber and solo performances. The *Seattle Times* was moved to remark that 'Callus (played with) remarkable tonal beauty' in her performance of the Kabelevsky String Quartet. She has also played with the Seattle Chamber Players, and has been asked to join the Bridge Ensemble as its resident violist. The Bridge has received much success in the USA and in the forthcoming season they have been asked to give the opening chamber music recital at Seattle's new Benroya Symphony Hall. They have also commissioned a piano quartet by Giya Kancheli, who will visit for the première performance. Helen is planning two recordings and is collaborating with Paul Coletti (former Peabody Institute Faculty) on a book on technique for violists. She is also on the faculty of the Seattle Youth Symphony Orchestras, guest faculty of the Academy of Music, Seattle, the Music Center of the Northwest, and the Seattle Conservatory of Music.



Karel Chichon

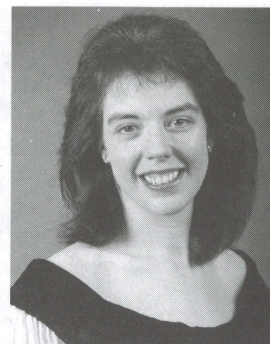
From 1994-6 **Karel Chichon** (1992) was the recipient of the prestigious conducting fellowship at the Vienna Academy of Music, with Leopold Hager. Karel, who studied organ and conducting at the Academy, was appointed Principal conductor of the Craiova Philharmonic Orchestra of Romania, which led to extensive tours of Italy, Spain, France and Romania. He resigned in 1997 to become Principal conductor of the Ploiesti Philharmonic Orchestra, and has also worked with orchestras including the Moscow Virtuosi, Arhus Philharmonic Orchestra (Denmark) and the International Youth Symphony Orchestra. He was invited by soprano Montserrat Caballé to become artistic director and artistic producer for the CD recording of *Two Voices, One Heart* and, in June 1997, began his collaboration with the Timisoara State Opera Orchestra and Chorus, with whom he will conduct performances of *Carmen* and *Aida* this year. Last July Karel was appointed by the government of

Gibraltar as head of production for an operatic concert featuring José Carreras; the event was held at the Victoria Stadium for an audience of 12,000, and he was responsible for the entire organisation and infrastructure of the production. In September 1997 he was also appointed Principal conductor of the Orchestra Classica di Alessandria, Italy, and he has recently served on the juries of competitions including the 1995 'Viotti-Valsesia' International Piano Competition and the 1996 and 1997 Franz Schubert International Competition, held in Italy. Future engagements in 1998 include his debut with the George Enescu Bucharest Philharmonic Orchestra, the Turin Philharmonic Orchestra and the Ankara Philharmonic Orchestra of Turkey.

Pianist **Jonathan Dobson** (1991) combines playing, teaching and lecturing with an expanded career as a broadcaster, journalist and critic. He teaches piano at Highgate Boys' School and Marymount International School, and has regularly lectured at the Academy on the IPT course. Jonathan has written and presented several highly-acclaimed documentary features for BBC Radios 3 & 4 on subjects as diverse as Clara Schumann and the film music of Sir Arthur Bliss, and contributes articles and reviews to the *International Classical Record Collector* and the *International Piano Quarterly*, published by Gramophone. He has recently completed a major survey of the recordings by Liszt's pupils which is to be published in May and is currently gathering material for a book on pianists and their recordings. He is married to Elly, a cellist, and is a proud daddy to daughter Lydia who, at 21 months, already knows where middle C is!

Harpist **Rachel Davies** (1996) has married Ken Bartels. She has recorded a solo album for Word, is busy teaching, and recently performed the Mozart Flute and Harp Concerto with her husband. She is also involved with music at the Vineyard Church, Loughton. She took part in two special *Songs of Praise* programmes; in October to celebrate the 50th anniversary of the marriage of the Her Majesty the Queen and Prince Phillip, and with the All Souls Orchestra in *The Gospel According to Cliff*, with Sir Cliff Richards, with whom she also toured for two weeks in October and November. She recently played on a new album by the pop group Phatfish, called *We Know the Story*. Rachel met up with **Matthew Parker** (bassoon, 1996) when she played with Phatfish at their church in December. He is working at the Clarendon Centre for the Church of Christ the King. She says her favourite work, however, is with Live Music Now!

Mezzo-soprano **Deborah Davison** (1994)



Deborah Davison

writes that after several seasons with Glyndebourne she is now working for English National Opera, where she has also covered the roles of Olga in *Eugene Onegin*, the Third Lady in *The Magic Flute* and, in the New Year she covered Jean Rigby as Antonia's mother in *The Tales of Hoffmann*. In April she will sing the novice in *Suor Angelica*. Deborah also continues her concert work and recitals, and has made several recordings for BBC Radio Ulster. She was recently selected to sing in a masterclass with Andreas Schmidt in the Wigmore Hall. Future concerts include Rossini's *Stabat Mater*, Bruckner's *Te Deum* and Szymanowski's *Stabat Mater*, as well as Beethoven's Ninth Symphony in St David's Hall, Cardiff.

Pianist **Julietta Demetriades** (1996) has formed a duo with violinist Anna Morris. They will be appearing in Conway Hall in April.

Pianist **James Dick** (1965) recently returned to Europe from his home in Texas, for concerts in the Salle Gaveau, Paris and the Purcell Room, London.

Dr **Peggy Donovan-Jeffrey** (1957) writes: 'After a year's leave I am back at Sonoma State University in California, where I am Director of Opera. We have seven performances of *Kiss Me Kate* in May and a three-week Opera Institute in June-July in southern California for an intensive session involving the musical and dramatic preparation for performance of operatic scenes.' Peggy has been invited to adjudicate at the Veronica Dunne International Vocal Competition in Dublin. Sonoma State will host the preliminaries for this competition for the entire western states of the USA, and the other places for audition are London and Munich.

Oboist **Stella Dickinson** (1976) has been in South Africa: 'I stayed with **Paul Rodgers** (1976). We won the Harold Craxton Chamber Music Prize together in 1976 - prior to which it had been won by string groups for many years. I played some concerts with the National Symphony Orchestra in Johannesburg (Paul is principal bassoonist), and went with him and their principal oboist plus



Stella Dickinson and Paul Rodgers

string players to the northern-most camp in Kruger Park Game Reserve. We played 'Baroque in the Bush', organised by Paul, who has a company for placing musicians, to entertain before lunch and after dinner. I was treated as a VIP and invited on game drives by most interesting people, one of whom, Don MacRobert, is the only white man on the 'Get-Ahead Foundation' Committee, formed by Bishop Tutu and Nelson Mandela's secretary to help people in Soweto to set up their own businesses. I was subsequently taken to look at the projects in Soweto. Harmony surely has to be a key word for the new South Africa - eleven different tribal groups plus Dutch and English to integrate. The day before I returned from Johannesburg I stayed as the house guest of Paul's family. He had organised that I give an interview for the South African Broadcasting Corporation, to be released when my CD is available. Who should I see some ten yards away but President Mandela himself. This made my trip complete. Back in the UK I have a new senior music therapy job (14 hours a week) where I am in charge of promoting a therapeutic approach in a mental health assessment unit where clients frequently also have learning disabilities. I have also been accepted for a one-year introductory course at the Institute of Group Analysis. This, plus my teaching at Colchester School of Music and Brentwood School keeps me very busy, along with making oboe and cor reeds for myself and pupils. I could not exist spiritually if I did not continue to play, and have been working on both instruments with the Royal Opera House Orchestra since my return from Africa. I aim to base more of my teaching at home and to travel less for work purposes once the CD is released.'

Richard Dubugnon, who graduated in 1997 with a MMus and DipRAM, is represented by Alfred Lengnick Music Publishers. His chamber opera, *A Proposal*, freely adapted from Chekhov's short play, was performed at the SPNM Opera and Music Theatre Project at the Huddersfield Festival on 25th November. Recent commissions include a piano quartet (from Whitgift School), for performance in July by a pianist from the school with string players from the London Mozart Players. As a performer

(double bass), Richard has a forthcoming concert in Zurich with the Helvet Quartet (flute, trumpet, double bass and piano), with whom he recently toured the USA. The ensemble's future plans include a tour of the UK in 1999. He was recently appointed to the staff of the Purcell School to teach composition, a position formerly held by the Academy's head of composition, **Melanie Daiken** (1966), and he also teaches at Highgate School. In April 1997 Richard was awarded a prize at the 'Young Composer Competition' run by the Orchestre de Chambre de Lausanne, which led to two performances of the work conducted by Jesus Lopez-Cobos.



Richard Dubugnon

Michael Eveleigh (1942, 1947-50) has written a book called *Hitting the Right Note - A Review of Music at Monmouth School, 1946-86*. Michael was appointed director of music at the school in April 1950 and retired in 1986, having been persuaded to write the book (which has a foreword by Jane Glover) by former colleagues. For those interested, it is available directly from the school.

Duncan Eves (1974) is currently director of music in a comprehensive school in Winchester. He would be interested to make contact with any old friends from 1973/4, especially those who were on the GRSM course with him. Please telephone 01962 862923 (evenings).

Sebastian Forbes (1960), Professor and director of music at the University of Surrey writes that 1997 saw premières of two new works: *Sonata-Rondo* for piano, given by Jana Frenklova at Bangor University, and String Quartet No 4 given by the Medici Quartet at Surrey University. Two small piano pieces, *A Touch of Contrast* and *Aphorism 1*, have appeared in *Composers Series 3* (Bosworth). *Gracious Spirit* is recorded on LAMM 087D and *Hymn to St Etheldreda* on HAVPCD 193. As artistic director of the Guildford International Music Festival, he was pleased to include a number of former RAM students as fine performers, in particular the **Leopold String Trio**. He was also elected a Fellow of the Royal Society of Arts last year. His parents, both of whom died last year, were former students of the RAM - Mary Henderson Forbes (née Hunt), and Watson Forbes,

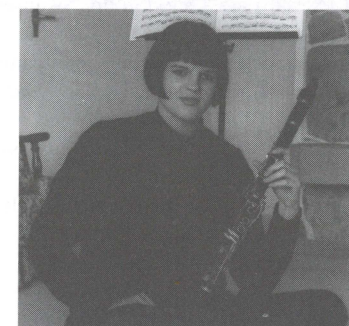
who taught viola (see p.35). Returning from a working trip to New Zealand, professor of clarinet **Richard Addison** (1968) brought news of **Gretchen Dunsmore** (1996), who studied with him for two years. For the first six months of 1997 Gretchen was acting second clarinet with the Auckland Philharmonia Orchestra and then held the clarinet chair for the New Zealand season of *Phantom of the Opera*. She has recently been appointed principal clarinet with the Christchurch Symphony Orchestra and in 1998 will also take up the position of clarinet tutor at the University of Canterbury.

Ilana Domb (1993) has been granted a Fulbright Scholarship to further her studies of the horn in Cologne. Ilana began her professional career as principal horn of the Israel Sinfonietta prior to joining the Haifa Symphony Orchestra, where she played for three seasons. She is also the founder and musical director and performer of the best-known children's show in Israel, managed by Jeunesses Musicales of Israel.

Congratulations to violinist **Yen-Chwen Er** (1985), who was awarded a Doctor in Musical Arts degree from Rice University, Houston, Texas, in 1997. Old friends might like to email yenner@sprynet.com

Kate (Mavis) **Elmitt** visited Singapore and Australia in July/August/September last, giving masterclasses in Singapore and arranging to return for six weeks from mid-July 1998. Kate and husband Bob (The Fun Factory) are preparing for dates this year, particularly for Relate, and are glad to be working again with director Keith Warner, who is knocking them into shape. Teaching continues to take up much of Kate's time, with the need to organise several concerts each year for pupils (mostly adults), together with an increasing amount of accompanying at exams for other instruments. Joining the exodus into the ether, she and Bob have set up a business on the Internet selling tapes of traditional folktales with free information and resources for teachers and parents.

Hilary Fisher (1976) has spent the past two years developing an original one-



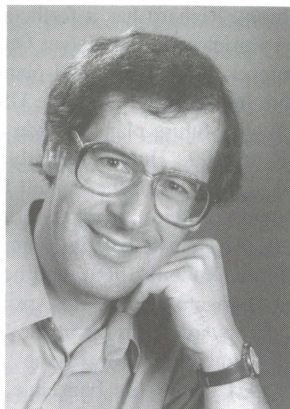
Gretchen Dunsmore

woman comedy show, *A Chorus of One*, with musical director Nikhil Dally and ENO opera director, Keith Warner. She is pictured with some of the characters from the show, which is now touring arts centres in the UK and Channel Islands. When not indulging her subversive humour, Hilary also sings in oratorio and concerts, particularly with the quartet 'Four Soloists' which includes **Andrew Mayor** (1988). In addition to her private teaching practice in south-west London, she leads a solo singing class at Goldsmiths' College, teaches 'A' level Performing Arts at Richmond College, and is on the staff of Summer Music and the annual summer course for the Champernowne Trust. Current projects include two collaborations: one with Sandy Nuttgens on an album for De Wolfe Music, and the other with Keith Warner on books and lyrics for a musical.



Hilary Fisher

In October 1985 pianist **Nigel Foster** (1986) established the first Peter Warlock Birthday Concert at Ruddles Brewery in Oakham, Rutland. October 1997 saw the annual event returning to the Duke's Hall in a joint venture with the London Royal Schools' Vocal Faculty, organised by **Malcolm Rudland** (1970). Recent highlights for Nigel include playing for a concert tour of South America (Latin-American and French songs) and Portugal (Spanish songs). In Paris he recorded the sound-track of the forthcoming film *L'Homme est une femme comme les autres* starring Antoine de Caune, which will be released later this year. Also to be released will be his CD of Latin-American songs (Lorelt label). As part of his busy schedule playing for many of the UK's leading young singers, Nigel has performed for the Park Lane Group, Swansea Festival, the European Academy for the Arts, and has acted as official accompanist at masterclasses with Dawn Upshaw and Andreas Schmidt (Wigmore Hall) and Benjamin Luxon (London Masterclasses). He took part in *Live Music Now's* 20th Anniversary concert at the Barbican Hall in the presence of HRH the Prince of Wales, and in November staged and played for a series of highly acclaimed concerts in London featuring all of Schumann's song cycles. Throughout



Nigel Foster
Photo: Robert Carpenter Turner

1997 he played as rehearsal accompanist for the late Sir Georg Solti, accompanying such singers as Renée Fleming, Angela Gheorghiu and Roberto Alagna.

Jane Faulkner (1982) writes: 'After leaving the Academy I became sub-principal violin with the English National Opera Orchestra. Since 1987 I have been the violinist of the English Piano Trio with cellist **Justin Pearson** (1979) and pianist Timothy Ravenscroft. The trio performs regularly on the London concert scene. Recent notable events were cycles of Haydn and Mozart Piano Trios at the South Bank. A number of CDs have been released of 20th-century trios, plus Haydn and Beethoven. A recording of works by Malcolm Arnold will be released soon on the Naxos label.' Jane travels abroad regularly and has toured Cyprus, Turkey, Italy, Germany, Austria and the USA. She is married with two children and combines her solo and ensemble work with teaching.

Composers **Peter Fribbins** (1990), **James Francis Brown** (1991) and **John Christopher Adams** (1988) are to have works performed in three concerts this May. Pianist **Jonathan Ayerst** (1994) and the Boesche String Quartet will perform *Nocturne* and the quartet *I Have the Serpent Brought* by Peter Fribbins, the Piano Sonata by James Francis Brown and a new string quartet by John Christopher Adams. The concerts, which will include works by two other contemporary composers, are on Sunday 3rd May at 6.30pm at the Conway Hall, London, Thursday 7th May at 7.30pm at the West Road Concert Hall, Cambridge, and Saturday 16th May at 7.30pm at the Holywell Room, Oxford. The concerts form the first of an annual series of contemporary music concerts to be sponsored by Music Haven Publishing, who publish some of their music. Readers may be interested to know that Music Haven is running, in association with the concerts, a competition for a new chamber work to be published and performed in the 1999 series. Details and application forms will be available at the concerts.



The English Piano Trio
(Jane Faulkner, Justin Pearson and Timothy Ravenscroft)

The wonderful Gog-Magogs have been touring the world to full houses and much acclaim. The seven string players include violinists **Alison Dods** (1995) and **Matthew Ward** (1997). 'The most entertaining music theatre I've seen in years,' said *The Independent's* music critic. Composers working with the ensemble in a recent South Bank series included Billy Jenkins *guitar*, Said Murad *percussion & flute*, Keith Tippett *piano* and Errollyn Wallen *voice & piano*, with music shifting from contemporary jazz to blues, to Caribbean song, to Arabic improvisation.

Cellist **Kate Gould** (1994) was a winner of the 1997 Tillet Trust Young Artists Platform and, in the same year, of the BBC Radio 3 Young Artists Forum. As a result, in partnership with pianist **Viv McLean**, she has given recitals in Fairfield Halls, Croydon, St David's Hall, Cardiff, the Windsor Festival, and is to perform at Blackheath Concert Hall and the Brighton and Kings Lynn Festivals this year. The duo have recorded for Radio 3 and can be heard in the nearfuture on a 'Debut' programme playing works by Martinu and Brahms. All this is in addition to Kate's busy schedule with the **Leopold String Trio** with **Marianne Thorsen** (1993) *violin* and **Sarah-Jane Bradley** (1992) *viola*. The trio's last few months have seen two recitals at the Wigmore Hall with a live broadcast for BBC Radio 3, recitals in Conway Hall, the Purcell Room, a YCAT concert at the Wigmore Hall on 3rd March and more. You can catch them at the Wigmore Hall on Monday 11th May in a concert for South East Arts (which will include a trio by **James Francis Brown**, 1996), at the Purcell Room on 4th June sponsored by the Kirkman Society to include works by Schubert, Borodin, Francaix and Mozart, and at St John's Smith Square at a lunchtime concert on Monday 15th June where they will perform works by Dohnanyi and Beethoven for a live broadcast on BBC Radio 3. They will be recording the complete string trios by Beethoven for Hyperion in the Spring. Congratulations to Sarah-Jane and pianist **Jonathan Ayerst** (1994) who will marry on 18th April.



Tetra - Stephen Goss, Graham Roberts, Richard Storry and Peter Howe

Stephen Goss (1987) was awarded a PhD in composition by the University of London on 13th January this year. His portfolio included *Dreamchild*, a song cycle for 24 brass, wind and percussion instruments, bass guitar and solo soprano, which was premièred last June by **Jane Manning** (1960). In addition to having a number of commissions in the pipeline, Stephen is teaching at the Yehudi Menuhin School and is a member of the Tetra Guitar Quartet with **Richard Storry** (1989), **Graham Roberts** (1990) and Peter Howe. The quartet celebrated its 10th anniversary with a sell-out concert at the Purcell Room in February. Also, following the success of their latest CD release (Vivaldi's *Four Seasons* on Carlton Classics), plans for the next album are well underway.

Graham Garton (1953) writes from Bermuda with a note that last October he conducted an open-air performance of *Messiah* as Bermuda's effort in the BT 'Voices for Hospices', 1997. This took place in the Keepyard, Royal Naval Dockyard, Bermuda (a dot in the middle of the Atlantic) with the same time-zone as the Falkland Islands, which also did a concert. With an audience of around 2000, it raised \$14,000 for the local hospice.

Peter Gould (1973), Master of the Music at Derby Cathedral has, in common with several English cathedrals, recently started a girls' cathedral choir. The 20 singers, aged between 10-16, sing regularly on a Monday at Evensong and occasionally on a Sunday. It has hardly affected the boys who still sing at three or four sessions each week. Not having an attached school allows membership from the whole area.

Ian Herbert (1955) is now freelancing after 39 years with the Royal Opera House Orchestra. He has given workshops on 'the Clarinet in Opera Rep', and would like to continue these. He is hoping shortly to record a new clarinet concerto written for him by Jim Parker. He recently met, after 42 years, **Susan Wood** (née **McGawn**, 1955), who was his accompanist when he won the John Solomon Prize in 1953.



The **MICHAEL THOMPSON HORN QUARTET** gave the World Première of *Stately Horn* by Sir Paul McCartney in October 1997 at the Royal Albert Hall. The four horn players: Michael Thompson (1972), Richard Watkins (1982), Richard Bissill (1981) and John Pigneguy (1966) then travelled to New York in November to give the US Première at Carnegie Hall. A recording of the three-movement piece will be released by EMI in September 1998. The photo (left to right) shows John Pigneguy, Richard Bissill, Paul McCartney, Richard Watkins and Michael Thompson

Organist **Carey Humphreys** (1950) made a journey back in time when he visited the Academy for a tour around the premises recently. Following war service in the RAD, Carey was a GRSM student studying organ with Douglas Hawkrige and piano with Frank Britton. He taught in grammar schools from 1950-64, and held lectureships in higher education institutes from 1964-79. He was also an Associated Board Examiner from 1979-88. He held the post of City organist at Portsmouth Guildhall from 1983-94, and is currently organist at the Royal Naval Church, St Ann, Portsmouth and a freelance organist, accompanist, recitalist and sometime conductor of the Portsmouth Choral Union and Portsmouth Bach Society.

Well done trombonist **Tom Hammond** (1997), who elicited the following comments from a reviewer in *The Times* last July: 'It is not every artistic director who has to contend with music exams just as his festival launches - but trombonist Tom Hammond was sweating out his finals at the RAM while trying to finalise an impressive raft of artists (and sponsors) for his first Danish Music Festival'. Tom and composer and conductor **Matthew Taylor** gained an excellent press for their concerts, particularly the tribute to Vagn Holmboe, held at St John's, Smith Square. Special mention in another review was given to **Marianne Thorsen's** performance of Nielsen's Violin Concerto, conducted by Tom Hammond with the Helios Sinfonia, which Tom founded at the RAM.

The Concordia Theatre Company will be taking to the high seas on the QE2 again with their artistic director **Gillian Humphreys** (1963) to present a schooner-sized version of *HMS Pinafore*, an opera Gala and a tribute to 100 years of British musical theatre. Classical recitals and lectures will be given by members of the company, including Gillian's National Portrait Gallery lecture on *Adelina Patti - Diva of the Amazon*. The second

international showcase with the Sinfonia of Westminster conducted by John Wilson in the series of 'Building Bridges through Music and the Arts' will take place at St John's, Smith Square later this year, and in July the company returns to Malaysia for the third in the series of 'Young Audiences' concerts conducted by Harvey Eagles, with guest artists including the young pianist Bobby Chen.

Dominic Harlan graduated last summer but still regularly visits the Academy as current holder of the Meaker Fellowship for piano accompaniment. In June, he made his debut at the Wigmore Hall accompanying Dame Gwyneth Jones, and will also accompany her in Germany this summer. He also partnered cellist Alexander Baillie for recitals in Hereford and in Wells Cathedral, and his duo with cellist Matthew Sharp has taken him across Britain, including performances at the Adrian Boult Hall and the Welsh College of Music and Drama. Dominic recently returned from recital work in Rome, Athens and Stuttgart, and in London continues to perform with ex-Academy students **Florence Millon** *soprano*, cellists **Joseph Spooner** and **Veronica Freeman** and clarinettist **Elaine Cocks**.

Richard Hand (1985) and **Tom Dupré** (1985) toured the Far East in September, and played a piece written for them by Wilfred Josephs in his 70th birthday



Hand/Dupré Duo. Photo: SL Chai

concerts at the Purcell Room. As well as concerts and radio broadcasts, the tour included a three-day workshop in Malaysia.

Nigel Hinson (1987) and his wife Nadine have recently set up a private music school, The Hinson School of Music, catering for most musical needs from Grade 1 Associated Board exams through to professional instrumental qualifications. Nigel is now endorsed by Leblanc (a French clarinet manufacturer) and has been presented with a Leblanc Opus clarinet by Andrew Roberts and the Arbiter Group plc. He is also recording a CD in April 1998 with Keith Puddy and Malcolm Martineau *piano*, and is researching for his PhD. In summer he will be teaching on a clarinet summer course at Liverpool University with Nicholas Carpenter (LPO), **Douglas Mitchell** (1990, RPO) and Andrew Roberts. Nigel and Nadine have become proud parents to Sophie Alexandra, a sister to Jake Thomas.

Eleven years ago horn player **Christopher Hortin** (1957) left the Bournemouth Sinfonietta and obtained a permanent position as horn specialist with the Cornwall County Music Service. A financial crisis in the service last year abruptly cut short his teaching career, his activities as impresario and conductor with the Penzance Youth Orchestra and a promising beginning as principal tuba in the local youth (!!!) wind band. He returned, with his large collection of antiquated horns, to Hampshire. Finding enforced retirement irksome, he has returned to West Cornwall, hoping to train some more (two so far) horn students for the RAM. He is delighted to find that a fellow student from his time at the Academy, violinist **Miles Baster** (1958), has arrived in West Cornwall having crossed both the Tamar and the Tweed.

Bettina Houlder (1951), who teaches privately, has been a great supporter of young talent at her home at Swineshead, Lincs. When she retired from being head of music at Gleed High School in Spalding she had a bungalow built with a special music room with a high ceiling.



Bettina Houlder

She wanted to try and bring music of a professional standard to her village and held her first concert in October 1992. From February 1993 she has had a concert every month except for the summer period. She would be more than delighted if anyone would like to come and perform for her audience. She has a grand piano bought for her when she was awarded Gold and Silver medals of the Associated Board. People come from a radius of 30 miles, and a private school has recently offered their grounds for a barbecue to raise money for charity. Many young Academy alumni have performed for Bettina's audience - **Gary Arbuthnot** *flute* and **Emma Ramsdale** *harp*, pianists **Graham Caskie**, **Yoriko Wakabayashi** and **Haruko Seki** to name a few. She was delighted when **Pearl Mace** (1949), who gave a recital for violin and viola, brought her quartet along. **Arthur Smither** came twice with his trio (tel 01205 820246).

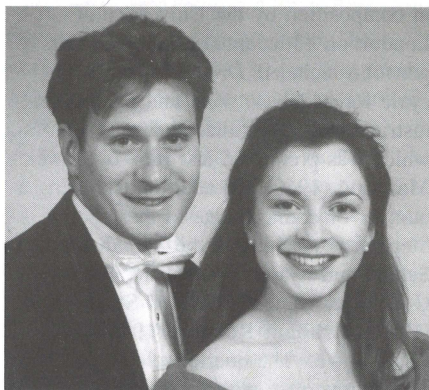
Violinist **Anna Huber** (1997) is currently teaching privately and at Sarum Hall Preparatory School in Belsize Park, where she has around 30 pupils. She hopes to start a Suzuki teaching diploma this year, whilst continuing with her playing.

Richard Tanner (1989) has been appointed director of music at Blackburn Cathedral. For the past four-and-a-half years he has been director of music at All Saints' Church, Northampton, where he has developed the choir of boys and men and founded a girls' choir. The choirs have toured France and the USA under Richard's direction and have another USA tour planned for May 1998. They have also released a CD recording and have been heard on radio and television. Richard enjoys giving organ recitals, including tours to Italy and India, where he performed with his wife, soprano **Philippa Hyde** (1993). He has also recently started to produce recordings, which has involved working with the choirs of Hereford and Chichester Cathedrals, Westminster Abbey and St Albans Cathedral Girls' Choir. Philippa Hyde has taken part in further recordings with Hyperion, performing as a soloist in Boyce's *Peleus and Thetis* with Opera Restor'd, Cavalli's sacred music with Seicento and English 18th-century gallery music with Psalmody. Other solo engagements have included work with the King's Consort in Barcelona and most recently at the Wigmore Hall on New Year's Eve.

Philippa is also a member of The Musicke Companye with fellow RAM students **Helen Rogers** *harp*, **Jenny Janse** *cello* and counter-tenor **Timothy Kenworthy-Brown**. The Musicke Companye toured throughout the UK as part of the National Federation of Music



Handel & Companye - The Musicke Companye's new CD (Intim Musik). Photo: Linda Chapman



Pippa Hyde and Richard Tanner

Societies' Concert Promoters Network. They gave over 20 concerts in arts centres, town halls, churches and schools. In June, they performed Purcell's *Ode Now Does the Glorious Day Appear* at the Wigmore Hall and also gave the premiere of a new work specially written for them by composer Adrian Williams. They are presently awaiting the release of their new CD *Handel and Companye* for Intim Musik, which features music by Handel and his London contemporaries Bononcini, Geminiani and Steffani. A tour of Sweden is planned for the autumn.

Joe Jackson (1975) has released a new record called *Heaven & Hell*, a series of trenchant interpretations of the Seven Deadly Sins (Sony Classical) which draws together soprano Dawn Upshaw, violinist Nadja Salerno-Sonnenberg and pop artists



Joe Jackson Photo: Alex Vadoras

Suzanne Vega, Joy Askew, Jane Siberry and Brad Roberts. As well as his hits, which included *Blaze of Glory*, *Night and Day* and *Big World*, Joe has written eight film scores to date, two of which have been released on record - *Mike's Murder* (1983) and Francis Ford Coppola's *Tucker - The Man and His Dream*.

Maurice (previously Kelly) **Isaacs** (1949) gave a talk on *The Violin and the Art of Fiddling* at the University of the Third Age (U3A). He spoke about the evolution of the violin and bow and their inter-relationship, with examples of violin technique from the music of Kreisler, Paganini and Bach, which he personally illustrated, along with amusing anecdotes. Maurice, who also attends art classes, drew attention in his talk to the close connection between music and painting. He had to retire from the music profession in 1986 due to hearing problems but still finds that exciting discoveries can be made in this fascinating art form. His brother, the late Ike Isaacs, was the internationally known jazz guitarist and teacher.

A CD of **Minna Keal**'s Cello Concerto (Opus 5, 1994), coupled with the last work she wrote while studying at the RAM - the *Ballade* for viola and piano (1929) - in a cello version by Alexander Baillie, the soloist in both works - was issued in October 1997 (NMC DO485). Minna's String Quartet (1980) will be performed in Norrköping, Sweden in May 1998 at the Festival at which her Cello Concerto is also being played. An interview for *Woman's Hour* was broadcast recently on Radio 4 and included in *Pick of the Week* and the BBC World Service. Radio 3 included Minna in *Ageing Tastes - Music* on 29th December 1997.

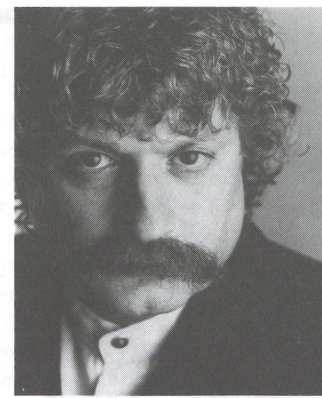
Agnes Kory (1969) has introduced her tenor violin in an interview with Duna TV (a Hungarian channel). For details of the Bela Bartók Centre for Musicianship summer course, see the Summer Course supplement to *Classical Music Magazine*.

IN VENETIA

The QuintEssential Sackbut and Cornett Ensemble

G Gabrieli
Priuli
Picchi
Merulo
A Gabrieli
Merula

IN VENETIA is the new recording (Meridian) by The QuintEssential Sackbut and Cornett Ensemble (Richard Thomas and Rachel Brown *cornetts*, Philip Dale, Adam Woolf, Adrian France *sackbuts* and Colm Carey *organ*). Includes works by A. & G. Gabrieli, Priuli, Picchio, Merula and others



Karl Jenkins Photo: Mitch Jenkins

Karl Jenkins' (oboe, 1967) two *Adiemus* works, *Songs of Sanctuary* and *Cantata Mundi* continue to occupy high positions in the record charts (having sold about two million copies) and are making top-level concert appearances around the world, with The Adiemus Singers and Jenkins as conductor. This included a major performance at the Battersea Power Station with the London Philharmonic Orchestra in December. *Mystical Songs*, a new work by choreographer Bode Lawai for Sakoba Dance Theatre, received 25 performances throughout the UK last autumn and the increasing popularity of Jenkins's music with choreographers has led to the production of a new sampler disc, available upon request from Boosey's Promotion department. A new children's opera, *Eloise*, received its premiere in December by W11 Children's Opera. Composed by Karl Jenkins, with the libretto by his wife Carol Barratt (ex-RCM), it is based on a Nordic folk tale and tells of a princess, Eloise, whose seven missing brothers have been turned into wild ducks by a troll witch. Other new publications for Boosey and Hawkes include a vocal score of eight movements from his best-selling *Adiemus II: Cantata Mundi*, score and parts of *Barocco* for saxophone quartet. Karl Jenkins' new record, *Imagined Oceans*, written for the newly-formed Karl Jenkins Ensemble, is based upon 13 of the Latin titles given to what were supposed by early astronomers to be areas of water on the moon's surface. This approach allowed the composer the use of a broad and colourful musical palette, from the drama of *Mare Crisium* (Sea of Crises) and *Lacus Dolores* (Lake of Grief) to the reflective and tranquil *Sinus Iridium* (Bay of Rainbows).

Tim Joss (1979) is artistic director and chief executive of the Bath International Music Festival.

Watch for *Heaven!* **Daniel Kirsch** (1995) has been signed to Peer Music Publishing, and his new song is awaiting recording by a major British group. Daniel reached the final of 'Performer '97' at the London Palladium, in which he performed with his guitar with orchestra to a crowd of 2500.

As well as his session work as a guitarist, in which he also plays Spanish and Flamenco guitar, he teaches at ten schools.

Pianist **James Kirby** (1987) toured the former Soviet Union in October 1997, culminating in a performance at the Grand Hall of the Moscow Conservatoire playing Beethoven's Piano Concerto No 4 with the Moscow Symphony Orchestra. He continues his busy schedule of solo recitals and concerts with the Barbican Piano Trio, including new series by Schumann and Russian composers, and an invitation to a contemporary music festival in Uzbekistan.

Reimund Korupp (1969) writes from Heidelberg, Germany: 'My invention, the Sound Podium, is the first portable fold-up podium especially designed for cello and double bass. My pre-eminent customer is Mstislav Rostropovich, but Mischa Maisky loves it too. David Strange wrote that he is delighted with the Klang Podium, and students borrow it whenever they have a concert. Have a look on the internet: <http://celligence.com>.' In April 1997 Reimund premiered with great success a concerto for cello and orchestra at the annual meeting of the Schweitzer Tonkünstlerverein in Winterthur, Contrevenant, by the Swiss composer Heidi Baader-Nobs, which was subsequently broadcast by Swiss Radio DRS1. He gave a recital in Murcia, Spain which was recorded by Spanish radio, and young cellists from all over Spain benefited from his presence in one week of masterclasses held in the Conservatorium of Murcia. He then travelled to Cracow, Poland, with an invitation to take part in their 9th Festival of New Music. Together with composer Krzysztof Meyer, he played his Cello Sonata, and they expanded to a trio with pianist Magdalena Rezler from the Musikhochschule Freiburg. At the beginning of July Reimund taught and played for two weeks at the Stage Européen des Cordes et Chant in the Conservatoire Nationale in Toulouse, following which he travelled to Granada to participate in the Jornadas Internacionales de Interpretacion Musical. After two weeks there he went on to Melilla in Africa, where there was a celebration of 500 years under the Spanish crown with a festival which included classical music. Back again to Spain in December, where he gave masterclasses at the University of Almeria and in Madrid, and at the beginning of February he visited Andria, in Italy, this time as a member of the jury of the 'VI Concorso Internazionale Violinistico Citta di Andria. Reimund writes: 'Anyone interested in playing chamber music in summer 1998 in Granada, one of the most beautiful cities of Spain, should contact me at Marktplatz 4, D-69117 Heidelberg.' Tel

Harpist **Zi-Lan Liao** (1991 is busy setting up her project with the Chinese and West Cultural Exchange, having raised money for the project from the Arts for Everyone fund. She has also raised further money to commission another concerto for the Ku-Cheng (Chinese harp), and is involved in doing many school workshops in the north of England. In 1996 she gave the première of former Punk and founder member of Public Image Ltd Jah Wobble's *The River* for Ku-Cheng and Orchestra with the Royal Liverpool Philharmonic Orchestra conducted by Graham Fitkin, in Philharmonic Hall. Zi-Lan married Jah Wobble last year.

Daphne Lewis (1964) writes: 'Since taking early retirement from teaching music in schools, I have been busy giving concerts with singers and instrumentalists, accompanying students at Associated Board examinations (including a trumpeter from Phoenix, Arizona, and teaching piano privately. I also find time to visit my children and grandchildren abroad and enjoy my hobby of collecting Royal Doulton character jugs. I recently spent a delightful morning with my former professor, **Peggy Hubicki**.'

Pianist **Angela Lear**'s fourth CD, Volume 3 in *The Original Chopin* series, was released in October (Libra Records No 00004, Tel 0181 590 7380 or email 106775.3237@compuserve.com), dedicated to her former professor Guy Jonson. With regard to the variants on the Op 9 No 2 E flat Nocturne, they were written down by Chopin's pupil Mikuli and the 'replacement' cadenza was entered by the composer into the scores of his pupils Lenz and Gutmann. As far as Angela knows, this is the first recording to feature such variants, which she received from The Chopin Society in Warsaw and their National Library. In a *BBC Music Magazine* review in November last, of a recording of various Chopin works by Mikhail Pletnev, the reviewer wrote: 'I cannot believe that Chopin, having headed the opening section of the F minor Fantasy *Tempo di marcia*, intended it to be played other than in strict time. Ashkenazy (Decca) and Angela Lear (APR) clearly agree. Not Pletnev ... For more stylish interpretations, go to Ashkenazy or, if you can lay your hands on the discs, to Angela Lear.' Angela left the RAM in 1971.

From New Zealand comes news from **John Lauderdale**, who has been busy getting excellent results for his pupils in exams, and coaching three Gold Award winners in the NZ Concert Bands Association. John reports that the concert



Angela Lear and Guy Jonson

band movement has grown enormously over the past few years in New Zealand.

Nadia Lasserson (née **Grindea**, 1967) completed her BMus degree with Dr Eric Thiman and piano and harpsichord studies with Max Pirani and Geraint Jones. She went straight into class teaching for a year and then returned to private piano teaching while bringing up a young family and following her junior hospital doctor around the country. They settled in south London 25 years ago, and the teaching snowballed. Nadia teaches privately and at Dulwich College Preparatory School and James Allen's Girls' School, where she is head of keyboard and chamber music. She is now the organising secretary for EPTA Europe, and is active in the EPTA UK management committee - 'any young aspiring piano teachers are always welcome,' she writes. In recent years she has developed her own performing career, giving numerous concerts at home and abroad with several performances of the Mendelssohn Double Concerto for violin, piano and strings in Cyprus, Croatia, the Purcell Room and St Martin-in-the-Fields. This is now on CD with violinist Peter Fisher and the London Concertante, available from 34 Carver Road, London SE24 9LT. Tel 0171 274 6821, price £10 + £1 postage/packing. Nadia's son, violist **David Lasserson**, was a postgraduate student of viola at the Academy from 1994-6.

Congratulations to the Marais Ensemble (**Lorna McGhee** flute, **Ruth Scott** oboe,



The Marais Ensemble. Photo: Fenella Clemens

Sarah Burnett bassoon, **Francis Markus** horn and colleagues Lynsey Marsh clarinet, Christopher Hughes piano), who were recently been awarded an Arts for Everyone (A4E) grant to help launch its educational project Opus Number Zoo. The ensemble will receive training in educational workshop skills in order to work with GCSE music students. Last September they performed in St Martin-in-the-Fields as part of the 'Outstanding Young Musician' Series

Pianist **Jordi Masó** writes from Spain: 'I played Saint-Saëns Third Piano Concerto with the Barcelona Symphony Orchestra last November, and the concert was repeated three times and broadcast on national radio. I am currently recording the complete works for piano by the Catalan composer Frederic Mompou for release in July 1998 (Naxos). Volume 2 will be recorded in April. I also recorded a CD with piano music by the contemporary Catalan composer Josep Soler (born 1935), to be released in October (Marco Polo).

The **Maggini Quartet** is enjoying their 10th Anniversary in 1998 and, during forthcoming months their busy schedule includes trips to Switzerland, Canada and Norway, along with concerts in the UK. Many of their programmes will include the Quartet's most recent commission, James MacMillan's String Quartet No 2, entitled *Why is this night different?* The Maggini will give the world première of this work at the first of their two Anniversary concerts at the Wigmore Hall on Thursday 23rd April. The list of subsequent performances of the new quartet begins with Birmingham's Adrian Boult Hall (24th April) and the Queen's Hall, Edinburgh (25th April). The Edinburgh concert will feature two other Maggini commissions, **Eleanor Alberga's** (1975) Quartet No 1 and **Roxanna Panufnik's** (1989) *Olivia*. Both these works have proved enormously popular with audiences and *Olivia*, with its version for string quartet



The Maggini Quartet
Laurence Jackson & David Angel violins,
Martin Outram viola and Michal Kaznowski cello.
Photo: Sasha Gusov

and choir, is a particularly unusual and beautiful addition to the repertoire. Another of the quartet's commissions, the double cello quintet by the late Robert Simpson, receives its London première at their second Wigmore Hall concert on Thursday 30th April, when the quartet will be joined by Pal Banda. This was Robert Simpson's last work, and it is a highly charged, intense piece, conceived as a partner to Schubert's great C major quintet and performed here for the first time in that combination. Both Wigmore Hall concerts begin with a Mozart quartet and the Elgar completes the first programme. This has already figured prominently in the Maggini's recent activities; their Naxos recording of the work, alongside the piano quintet with Peter Donohoe, won the coveted Diapason d'Or Chamber Music Award. First violinist Laurence Jackson and violist Martin Outram were the lucky ones to draw the long straws amongst the Quartet and, feigning reluctance to leave their colleagues at home, took Eurostar to Paris to collect the Prize last September. Another unusual commission received its broadcast première on Radio 3 in April. The Quartet had already recorded Schubert's early Quartet Movement D103 in C minor in its 1938 completion by Alfred Orel and they decided to commission Schubert expert Brian Newbould to produce a new ending. Newbould's version skilfully weaves Schubert's material through some wonderfully piquant modulations before a suitably defiant ending - an excellent companion to the 'famous' C minor movement, the Quartettsatz D703.

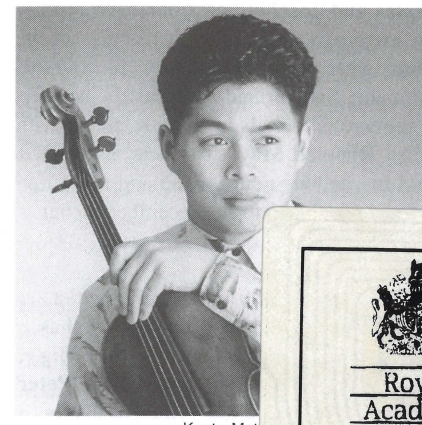
James Mainwaring (1992) writes from Stuttgart in Germany: 'While performing with the orchestra in *Phantom of the Opera* in Hamburg I played over 40 gala concerts throughout Germany and have recorded film music for German television. I regularly play as a substitute for

Starlight Express (Bochum) and in July was given the clarinet/flute/baritone saxophone job in *Cats*. I played there until I got the job in November for *Beauty and the Beast* (Stuttgart), playing clarinet/bass clarinet/flute/piccolo. Also playing in *Beauty and the Beast* is bassoonist **Rosie Walters** (1994). Work for the coming year includes *Miss Saigon* (Stuttgart), *Joseph and His Technicolour Dreamcoat* (Essen), *Sunset Boulevard* (near Frankfurt) and TV work in Wales. Being versatile and willing to learn different instruments is a must in gaining work in this field of music.'

A CD featuring the piano music of **John McLeod** (1961) has been released on Redbook Records (RBCD002 mcps. Tel 0131 441 5459), performed by Murray McLaughlan, who gave two lecture-recitals on the music at the Royal Scottish Academy of Music and Drama and the RAM late last year. Featured works include McLeod's Piano Sonatas 1 and 3, 12 Preludes, 4 Impromptus and *Hebridean Dances*.

Brian Martin (1960) writes that he and **Esther Latter** (1961) gave a recital in Lizzano near Bologna during the 1997 August Festival. The organ and vocal performance was given in the Cathedral and attended by four hundred people. 'We received a very fine ovation!'

Kenta Matsumi (1994) is playing both the viola and violin both as a soloist and as a chamber musician in Japan. He has played on several occasions with many famous Japanese artists including Koichito Harada (a former member of the Tokyo String Quartet). He has also recorded CDs of chamber music. Last year he gave a duo recital with pianist **Naomi Morikawa** (1996) in Tokyo, and they will perform later in the year at the Oji Hall, one of the best recital halls in Tokyo. Naomi also writes from Tokyo with news that she has given many concerts since returning home. She visited London to give a lunchtime recital at St James's Church, Piccadilly, on 20th December, and realised how much she misses living here. She has



Kenta Matsumi

The Piano Music of John McLeod
Played by Murray McLachlan



The Piano Music of John McLeod (Redbook Records)

also performed in Japan with violinist Chie Fushimi.

As cellist of the Angell Piano Trio, **Richard May** (1989) performed at the Wigmore Hall on 9th March, playing trios by Haydn, Panufnik and Brahms. The ensemble will record a CD of Martinu Piano Trios in conjunction with Bavarian Radio.

Antoine Mitchell (1975) has been the regular conductor of the Festival Internacional de Primavera 'Andres Segovia' since 1993. In 1995 he conducted for the centenary of the Spanish Press Association in the presence of King Juan Carlos and Queen Sofia. Performances in Madrid have included many premières, including the Guitar Concerto (Davis Loeb), *La Hermosa Alejandre* (Tristan Patrice Challuleau), *Musica Para un Paisaje* (Miguel Angel Linares), *Sinfonietta* (Brian Hall) and *El Viento de Catalunya* (Hirayoshi). In 1997 he gave the UK première of Mati Kuulberg's *Concerto per Ottoni* with the brass of the Southend Symphony Orchestra, a follow-up from having conducted the world première of Kuulberg's Flute Concerto with the Estonian State Symphony Orchestra in Tallinn in 1994. He also completed his song and instrumental cycle *Prelude, Chansons et Danse*, 12 move-



Naomi Morikawa



ments for voices and piano, the first part of which was premièred at the Mercury Theatre Colchester in March 1995 and the whole work in May at the Queens Building, Rivermead, of Anglia University. The cycle has been recorded for issue (CD and cassette) as part of an interactive arts CD-ROM including the text poems and pictures. In January he conducted Jo van der Booren's score for screenings of the 1928 silent film *La Passion de Jeanne d'Arc* in the Harwich Film Festival at St Nicholas Church, which was introduced by the composer.

Timothy Miller (1982) writes: 'After being invited to take up a locum position in the arts department of the High School in Stavanger, I now teach choral conducting, counterpoint and liturgy'. In addition, Timothy accompanies for masterclasses (Janos Starker, William Bennett), and has been invited to play celeste for the Stavanger Symphony Orchestra.

Robert Max (1987) has recently been appointed musical director of Pro Corda, the National School for Young Chamber-Music Players, based at its own premises in Leiston, Suffolk. This year he will direct the Intermediate (14-16) and Senior (16-18) courses himself, with Timothy Boulton directing the Junior (12-14) and 'Ripon' courses and Maureen Parrington directing the Preparatory and Primary courses. Ex-RAM students coaching this year include pianist **James Kirby** and the **Leopold String Trio**, and Ian Brown. In April Robert will visit Uzbekistan for a festival of contemporary music as a member of the **Barbican Piano Trio** (Gabrielle Lester violin, James Kirby piano) and in June he gives his final concert as Musical director of the Zemel Choir at an Israel Birthday Concert at the Queen Elizabeth Hall.

Soprano **Victoria McLaughlin** (1997) is currently covering the role of Johanna in *Sweeney Todd* for Opera North, and singing the role of Music in Monteverdi's *Orfeo* for Kent Opera at the Bath Festival, as well as appearing in the chorus in Peter Brook's production of *Don Giovanni* in Aix-en-Provence, to be conducted by



Robert Munns

Claudio Abbado. Victoria made a guest appearance on BBC TV's *Songs of Praise* in January.

Congratulations to **Florence Millon** (1996) who won two prizes in competitions in France last August - the International Singing Competition 'Marmande', including the 'Prix Special du Jury, Opera'. Some 66 sopranos took part in this competition. In November she won the 'Prix des Amis de la Musique' in the European Opera and Contemporary Song Competition, Macon.

Robert Munns (1957) undertook an extensive tour of the USA in 1997, with 11 recitals and three masterclasses in a month. He will be giving one of the opening recitals at 'St Louis Roi de France' in October 1998 on the new million-dollar Casavant Organ, to include *Behold a Pale Horse*, a terrifying piece by Stephen Montague written for **Christopher Bowers-Broadbent** (1966), and a completion of Bach's *Art of Fugue* by the outstanding young US musicologist, Michael Ferguson. He will also be working at St Olaf's College, Northfield, Minnesota, now the largest undergraduate organ faculty in the USA.

Sheila Nolan (1991) writes: 'In May last year I gave an organ recital at St Michael's Church in Ashford, where I am the organist, to raise funds for Romanian orphans. Last September I gave the first performance of my Concertino for Timpani and Wind Orchestra with the Woking Wind Orchestra, with whom I am the resident timpanist. In December, the Surrey Philharmonic Orchestra gave the first public performance of my piece *To the Edge of Being* at the Dorking Halls, and, in September 1997, I was appointed percussion coordinator for Surrey Youth Music and Performing Arts, having previously worked for them as a percussion teacher.

Nicholas Oliver (1988) is now on the full-time staff at Chetham's Music School as an accompanist and chamber music tutor. 'It is a hectic life with dozens of concerts, classes and coaching sessions each term, but extremely enjoyable. It has also been a busy year performing-wise, with tours to Germany, Switzerland and Austria as well as numerous recitals in the UK, many with cellist **Richard May**. The year also ended on a marvellous note for me and my wife Helen with the birth in December of our son, Toby.'

Mark O'Brien (1991), bass clarinetist with the CBSO writes: 'Simon Rattle has an education group called the 'Little Big Time Band' headed by percussionist **Peter Hill** (1973). As well as school concerts and high-profile functions, the LBTB



The Hepworth Trio
Gaby Painter violin, Alexandra Mackenzie cello with Canadian colleague Jenny Mitchell, piano

travels extensively as far afield as Sao Paulo, Brazil to Ljubljana. Players include Jon Quirk trumpet, Tom Millar bass, Mike Seal violin and **Charles Wall** (1973).'

Onyx Brass (Duncan McNaughton and **Chris Horn** (1997) trumpets, **Amos Miller** trombone (1995), **Andy Sutton** horn (1994), **David Gordon Shute** (1997) tuba) released their first CD, *Trisagion*, in March which includes world première recordings of works by **John Tavener** (1965), Tim Jackson, **Andrew McBirnie**, John White, Alan Ridout and **James Maynard**, a current student in the brass faculty. The disc is available from Intim Musik or from Onyx Brass directly (£11.50 including p & P - 41 St Julian's Road, London NW6 7LB). Onyx is the first brass ensemble recipient of a Tunnell Trust Award.

Gabrielle Painter (1995) violin and **Alexandra Mackenzie** (1995) cello met whilst they were both scholarship students at the Manhattan School of Music in New York. With Canadian pianist, Jenny Mitchell, they formed the Hepworth Trio, giving their debut recital series in New York last October. Future engagements include recitals in Canada, North America and Europe featuring works written for them, including a new trio by composer and BMus course tutor **Timothy Bowers** (1978), to be premièred in New York this spring.



Composer Roxana Panufnik

News from composer **Roxanna Panufnik** (1989). Her *Westminster Mass* (commissioned for Westminster Cathedral

Choir on the occasion of Cardinal Hume's 75th birthday) will be premièred by the City of London Sinfonia conducted by James O'Donnell at the Cathedral at 5.30pm on 21st May. She is also busy writing two chamber operas, one for the Broomhill Trust, and Polish carol arrangements for Children's Choir and Orchestra for **John Gibbons** (1988), as well as some piano music for Mark Baldwin Dance Company's Autumn tour. Her piano trio, *Around Three Corners*, was given its Australian première at the Perth Festival by Triangulus, whose members include violinist **Alison Kelly** (1980) and cellist **Alison Kelly** (1983), and her string quartet Olivia will receive its Scottish première at Queen's Hall in Edinburgh with the Maggini String Quartet (**David Angel** and **Laurence Jackson** violins, **Martin Outram** viola and **Michal Kaznowski** cello) in April, a month which also sees her 30th birthday.

Violist **Ashan Pillai** (1992) toured Sri Lanka for four concerts as soloist with the English Chamber Orchestra, in the presence of HRH Prince Charles and supported by the British Council, to celebrate the 50th Anniversary of the country's Independence. **Mobius**, with Ashan and violinists **Philippe Honoré** (1993) and Kanako Ito, cellist **Martin Storey** (1992), **Robert Plane** clarinet, 1992), **Lorna McGee** flute (1993) and harpist Alison Nichols) has been signed by EMI for its 'Debut' series. They have two Wigmore Hall concerts in the pipeline - a popular Morning Coffee Concert at 11.30am on Sunday 31st May and an evening recital on 2nd July.

Mezzo-soprano **Claire Powell** (1972) writes that in the 1996/7 season she sang Clairon in *Capriccio* (Richard Strauss) in a new production in Madrid and gave concerts at the Barbican and Royal Festival Hall. A CD of Roberto Gerhard's opera *The Duenna*, in which she sings the title role, has been released. She also sang Mistress Quickly in Verdi's *Falstaff* in a new production for the Cologne Opera conducted by James Conlon, and in the 1997/8 season she will take part in a new production of *Otello* at the Theatre de la Monnaie in Brussels (conductor Antonio Pappano), sing Auntie in *Peter Grimes* in Tokyo and tour with the Royal Opera to Finland to sing Auntie, a role she will repeat at the San Francisco Opera later in the year.

Congratulations to **Andrea Quinn** (1989) has been appointed musical director of the Royal Ballet, joining regular conductors **Paul Murphy** (1987), **Philip Ellis** (1984) and **Philip Gammon** (1961). Andrea formerly conducted the London Philharmonic Youth Orchestra, now conducted by **Ilan Volkov** (1996).



Mobius - From top, clockwise - Rob Plane clarinet, Philippe Honoré violin, Martin Storey cello, Kanako Ito violin, Lorna McGee flute, Alison Nicholls harp, Ashan Pillai viola. Photo: Clive Barda

The Cheltenham Festival commissioned a vocal piece from **Betty Roe** (1952), which was given its first performance in the Town Hall last July by the choir of the Orchestra of the Age of Enlightenment - a setting of Herrick's *His Winding Sheet*. In November the Reading Phoenix Choir, with its conductor Norman Morris and Betty, gave the first performance of Betty's characterful cantata for choir, soloists and piano, *Christmas Cards*, commissioned for the choir's annual appearance at the Hexagon in Reading. There have been many new publications of her works during the year, including the four books of *Solo Songs from the Betty Roe Shows*, a collection of popular and well-tryed solo songs from her musicals and cantatas, most suitable for young performers in festival, audition and examination situations. Available from Thames Publishing. Betty now finds herself being invited to music colleges, schools and music theatre groups to work with students on her own songs.

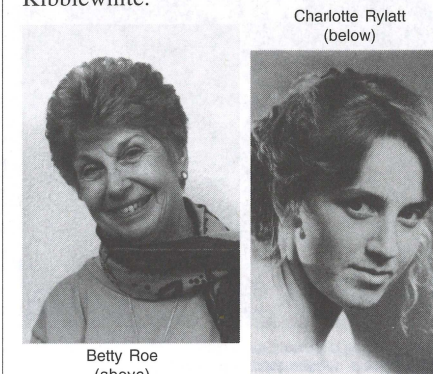
David Richmond (1973) and **David Silkoff** (1978) teamed up recently to play all the Brahms Sonatas and Schubert Sonatinas for Violin and Piano. The two concerts took place during November at Burgh House, Hampstead. Prior to this, they paid a lightning visit to Little Gaddesden Music Club in Herts, in place of **Angela Lear** (1971) who was unfortunately indisposed. Currently they are planning a performance of Schubert's Trout Quintet together with works by Beethoven and Fauré. The ensemble will also include cellist **Andreas Manoras** (1984) - watch this space!

Tenor **Simon Roberts** (1992) writes that in December he sang at the Royal Opera Gala for Queen Beatrix and Prince Claus in Holland, filmed for Dutch TV. In December/January he sang the role of Tito in a new production of *La clemenza di Tito* (Mozart) in Ferrara, Italy. In February and March he will take part in presentations in Italy and Benelux of the CD *A Song for a Life*, the English repertoire of F P Tosti,

also giving concert performances of the *St John* and *St Matthew Passions* in Germany. April/May sees a return to Italy (Sardinia) for five performances of Britten's *Turn of the Screw* with soprano Raina Kabaivanska, conducted by David Angus. Simon will also sing Ferrando in a new production of *Così fan tutte* in April and May in Bologna, conducted by Daniele Gatti.

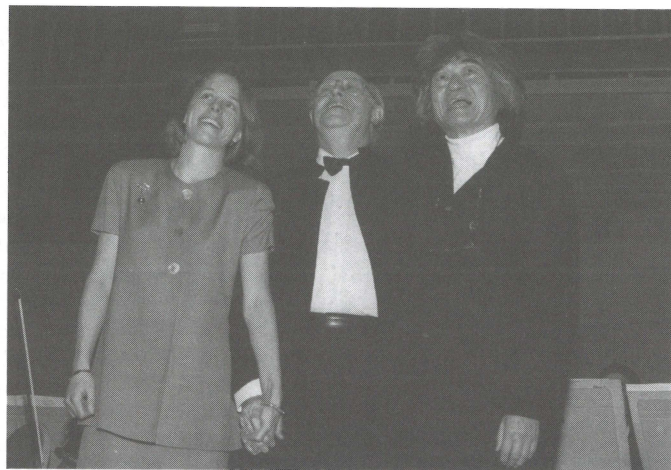
Soprano **Charlotte Rylatt** (1990) recently sang the role of Papagena in European Chamber Opera's production of Mozart's *The Magic Flute*. In 1998 she will sing with the Calouste Gulbenkian Chamber Choir in a performance of Mahler's Second Symphony under Claudio Abbado, and in *Peter Grimes* with Richard Hickox conducting.

Desmond Ratcliffe writes: 'My time at the Academy (1935-40 and 1945-46) was interrupted by war service. I became a music editor at Novello and Co Ltd in 1946, and was with them for 33 years until 1979. I moved to Norfolk in 1980 and became a freelance music editor and proof-reader. Having passed my 80th birthday, I am still working and going strong. My latest publication is the Pergolesi *Stabat Mater* arranged for soprano and alto soli, SATB chorus, strings and organ (optional), published by Novello Publishing Ltd in July 1997. This work will be performed in St Albans Cathedral on 23rd May by the Hertfordshire Chorus conducted by Michael Kibblewhite.'



Betty Roe (above)

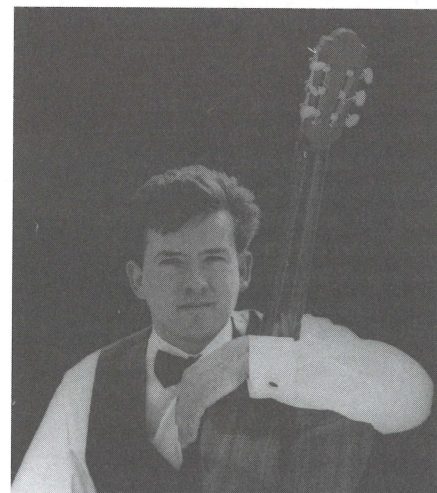
Charlotte Rylatt (below)



Augusta Read Thomas with the great cellist Mstislav Rostropovich and conductor Seiji Ozawa at the premiere of her work *Chanson* for cello and orchestra, given on 5 April 1997 at Symphony Hall, Boston, with the Boston Symphony Orchestra. Photo: Miro Vintento

Sarah Roberts (née **Finch**, 1963) and **Martin Roberts** (1962), both retired from the staff of Bloxham School in 1996. Martin was Bloxham's director of music from 1973 and often engaged RAM students as soloists for large choral performances. Sarah was the school's senior piano teacher for 20 years, at one stage teaching the junior violinists. The cello teacher was **Tom Waddington** (1962), within sight of whom Martin remembers playing in the RAM Second Orchestra on Monday mornings under Maurice Miles. Sarah is still extensively occupied teaching at two schools not far from Bloxham. Now examining for Trinity College, London, Martin has undertaken tours in Hong Kong and New Zealand and is readily available for adjudicating engagements in the UK. Before taking early retirement from teaching, his last senior music scholar was the younger son of **Miranda Hutchings** (**Godwin**, 1963), who maintains a teaching practice at her home in Banbury.

During 1997, guitarist **Gary Ryan** (199) performed on the Isle of Man, Sidmouth, Sheffield, St John's Smith Square, Kelso, Bedwyn, at the Barbican for Live Music Now's 20th Anniversary in a guitar ensemble (with Academy alumni **Mark**



Gary Ryan
Photo: Malcolm Crowthers

Eden, Christopher Stell, Mark Ashford, Bridget Upson, Richard Hand and Steve Goss, Tunbridge Wells, the Bath International Guitar Festival where he was a tutor and will be Dean of Studies for 1998, Brunel University, Bromley Guitar Society and elsewhere. He also wrote two scores for plays which toured the UK - *The Wolves* at the Bridewell Theatre and *The Lady of the House of Love* at Horsham Arts Centre. In addition he adjudicated at the Chesham Arts Festival and at the Blackheath Festival, and began examining for Trinity College. He was recently invited to perform at Sir Michael Tippett's funeral, playing the slow movement of *The Blue Guitar*, and also at the memorial service for the political journalist, Vincent Hanna, at St Bride's, Fleet Street. Gary returned to the Purcell Room in early February with Charles Ramirez, his colleague at the Royal College of Music, where he now teaches, in a concert organised by Trinity College, London to launch their new exams syllabus. In addition, his jazz band, Take 5, performed at 25 functions (Take 5 - 01689 828120!). He has at long last set up his own recording studio at home (a life's ambition) and is busy learning how to use it.

In spite of leaving the RAM in 1950 with the intention of teaching piano, **Rosemary Sarjeant** writes that life took a different turn and she has had a lifetime's career accompanying dancers. She was head



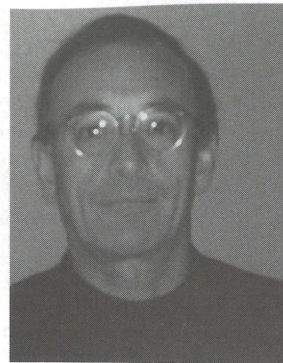
Anne Christine Smith (1965) sitting on the Tchaikovsky Bench in Haapsalu, Estonia, during her summer holiday in 1997. Tchaikovsky used to holiday in Haapsalu and the bench marks the place from where he would watch the evening sun set over the Baltic Sea. The photograph was taken by Hilary Ward (1965).

pianist at the Arts Educational School, Tring for 15 years, followed by seven years playing for professional ballet dancers taught by Maria Fay in London. During this time she started composing music for the Imperial Society of Teachers of Dancing, and has continued writing music for its annual Ballet Awards for over 25 years. She has also completed music for a children's ballet syllabus, and retirement does not seem to be happening yet as she continues to play for children's classes.

Erica Simpson (1981) enjoys a wide variety of engagements including performances with the BBC Concert Orchestra, Royal Ballet Sinfonia, recording sessions and West End shows. She also teaches at the Junior Academy and St Paul's Girls' School.

Venezuelan conductor **Rodolfo Saglimbeni** (1996) was awarded the Kennedy Center Fellowship of the Americas for 1997 which allows him to spend time in the USA in 1997/8 in order to visit universities, music colleges, orchestras and conduct concerts. He was able to attend masterclasses at Juilliard School and arranged future visits to Indiana University and other institutes and various conducting courses and seminars throughout the USA. The Gran Mariscal Symphony Orchestra, of which is founder and artistic director, has a website: www.coonet.org/orquestasigma and you can email Rodolfo on 104551.3501@compuserve.com. He has recently been involved in a full production of Honneger's *Jean d'Arc au Bucher*, and highlights of the rest of the season included a new production of *Lucia di Lammermoor* and *Carmina Burana* plus a recording of their fourth CD of works by Latin-American composers. Rodolfo has been teaching at Canford Summer School of Music for many years.

Graham Salvage (1975), principal bassoonist with the Hallé Orchestra, will be playing Jeremy Pike's Concerto for Bassoon and Chamber Orchestra at Chetham's School of Music on 23rd April. It is part of the New Music '98 ISCM World Music Days. Jeremy, who is professor of composition at Chetham's, studied composition and conducting at the RAM from 1976-77. Graham will also be performing the world première of John Addison's Concertino for Bassoon and Orchestra with the Hallé at the Bridgewater Hall on 3rd July. John has indicated that he will be present. Graham, whose email is GSalvage@aol.com, is still the UK sole representative and stockist for new Puchner bassoons, and he would welcome any enquiries.



Clive Strutt

Four works by **Clive Strutt** (1964) for the rare members of the oboe family are the subject of recent or contracted publications. Phylloscopus Publications of Lancaster have just published the three-movement suite of six minutes' duration, for trio of oboe, oboe d'amore and cor Anglais, entitled *Helvetia*. Amoris Edition of Tallahassee, Florida, have contracted to publish three works for the rare oboes: the *Introduction and Protiaznahyah* for bass oboe and piano (based on a Russian 'continuous-song' and lasting around five minutes) and the *Studies in Folk-Music from Bosnia and Herzegovina* for unaccompanied bass oboe (a four-minute sequence of variations on a folk song) are both being described by the publisher as being primarily for bassoon, with bass oboe as an alternative. This is to maximise sales, but the works were written originally for Derek Bell's bass oboe, a fine example of an extremely rare instrument. The third piece, *Three Bagatelles* for oboe d'amore and piano, is being described as alternatively for clarinet in A (an instrument having the same transposition). Written in 1976, premièred then by Bell at Musgrove Plantation, Georgia, this five-minute piece was issued on a commercial recording in 1980 by Claddagh Studios, Dublin.

Violinist **John Stolberg** (1950) gave a recital of works by Tartini, Handel, Bach and Kreisler with Sheila Bell Aitken (1950) in February at Croydon.

1997 was an exciting year for **Ingrid Surgenor** (1969). She was awarded Honorary Fellowships by the University of Wales, Cardiff and the Welsh College of Music and Drama, and was again official accompanist for the Cardiff 'Singer of the World' Competition, accompanying the winner, Gwang Yang, from China and also Abel Motsodi from South Africa in the final, which was shown on television throughout the world. In July she returned from the Bayreuth Festival, where she has been head of music preparation for *Parsifal* for the last three years, to give the last recital at the Royal Opera House, Covent Garden, with tenor Dennis O'Neill, before its closure for refurbishment. She then returned to Bayreuth and also

undertook a tour of Germany and Austria with the baritone, Bernd Weikl. In the autumn she gave concerts with Helen Field, Arthur Davies, John Hudson, Rebecca Evans and Dennis O'Neill, with whom she also completed a series of three CDs featuring the songs of Bellini, Donizetti and Verdi.

Several of **Tony Osborne's** (1969) most recent works received their first performances last autumn. The series of concerts marking his 50th birthday included *Free Spirit* for soprano, double bass and piano, dedicated to the memory of Diana, Princess of Wales, for whom Tony played on many occasions. It was performed by Sarah Poole *soprano*, David Heyes *double bass* and Nigel Clayton *piano* at Leighton Park School. *Time Travel* for double bass quartet was commissioned by and performed at Wells Music School. A third concert at Bognor Music Society included several earlier works. At the Purcell Room in October, Sarah Pool and David Heyes with their ensemble Gershwin and Co performed *The Clock Slows Down*, a song from the musical *Noble Rot*, written with Jonathan Posner. Their December concert included *Mood Swings* for double bass, piano and drums. Tony has recently completed *Song and Dance* for double bass and piano, in memory of Wilfred Josephs. This will be performed by David Heyes at the International Double Bass workshop in Blenkenburg, Germany in March. Other plans for 1998 include a Requiem, a suite for brass quintet and a string quartet. Tony can be contacted on email Adamo@vossnet.co.uk, or by telephone 01753 541818

Adam Saunders (1991) has been appointed composer-in-residence with the East of England Orchestra for 1997-2000. This post will entail a varied range of commissions, including concert works, a ballet score and film projects. Adam is also becoming increasingly busy in the

world of commercial music and has recently been taken on as a regular contributing composer by Amphonic Music Ltd, one of the UK's foremost production music companies. He has just finished recording a second CD of his compositions for Amphonic featuring the Delme String Quartet and other chamber groups. He also composed the theme music for the new Anglia TV series, *A Place in the Country*. As well as his activities as a composer, eagle-eyed viewers may have seen Adam playing the piano for various television programmes recently, including *Peak Practice*, *Ain't Misbehaving* (Robson and Jerome) and *This Morning*.

Gloria Saarinen writes from Canada, where she has had a distinguished career as a soloist, chamber musician, television presenter, recording artist and administrator. She performs in as many as 150 concerts each season in numerous countries. She was the artistic director of the Chinook National Piano Competition, the Calgary Chamber Music Society, the Esther Honens International Piano Competition and the Okanagan International Festival of the Arts. She has also been invited to play at many official presentations for heads of state visiting Canada. In 1973 she was also appointed professor in the music faculty of the University of Calgary and from 1994 has taught a careers development programme, which she created, at the Toronto Academy for Performing Musicians.

Pianist **Dr Rebecca Payne Shockley** (1969) is beginning her 12th year as associate professor of piano pedagogy and coordinator of group piano at the University of Minnesota in Minneapolis. Her new book *Mapping Music: for Faster Learning and Secure Memory - A Guide for Piano Teachers and Students*, was published in August 1997 by A-R Editions, Inc. in Madison, Wisconsin (<http://www.areditions.com>).



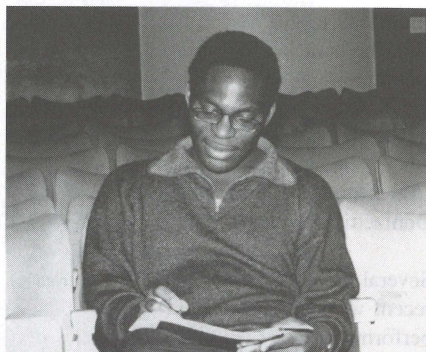
WERE YOU THERE? Michael Bigg conducting the RAM Students' Madrigal Group in August 1957 at the wedding reception of Denis Edwards and Christine McCallum at Pembroke College, Oxford. Among the singers were Robert Sherlaw Johnson who composed the wedding anthem (back left), Jennifer Tatam (from left), Dennis is still working as a lecturer in adult education in west London, and Christine has recently retired from a lectureship in primary music education at the University College of Brunel. They celebrated their ruby wedding last August and now live in a converted church in Ealing.

Jeanette K. Thomas, who was awarded the MBE in the Queen's New Year Honours list, studied the Japanese language at the Jesuit School of Asian Studies in Kamakura from 1984-85 and completed a MEd degree in the USA. In 1991 she was appointed as headmistress of Saint Maur International School, Yokohama, which is the oldest international school in Asia, established in 1872. From 1992-4 she served as a member of the East Asian Regional Council of Overseas Schools board of directors, and from 1995-6 and again from 1996-7 she was president of the Japan Council of International Schools. At present she is the president of the Japan International Baccalaureate Schools. In 1985 and again in 1991 she received an award from the Kanagawa Private Schools Association for her many years of service to international education in Japan and Asia and was made an honorary member of the Yokohama Country and Athletic Club in 1983. She can be contacted via email at: creena@gol.com and Fax +81-45-641 6688 or at the Saint Maur International School, 83 Yamate-cho, Naka-ku, Yokohama 231, Japan.

Christina Thomson (1973) writes that she is still teaching and playing horn in North Yorkshire. She teaches general brass and piano, and also examines for the Associated Board, and is a Federation Adjudicator, work which she enjoys enormously. In 1997 she was a mentor on the Associated Board's Professional Development course, which she found inspiring for her own teaching.

Jill Townsend's (1961) full-scale opera, *The Promise*, was performed in March last year at Staines Theatre and the Queen Elizabeth Hall. This was commissioned by Opera Brava, a Christian opera company, and was based on the Bible books of *Luke* and *Revelations*. It was directed by Adrian Hilton from the Royal Shakespeare Company, and he was 'totally brilliant'. The orchestra, which was led by Jill's daughter **Christine Townsend** (1986), also included **Gerard Le Feuvre** (1984) and was conducted by Keith Willis, music adviser for Surrey. It was recorded for CD by Christine's husband **Stephen Robbins** (1986), and was a complete sell-out every night. The cast had two rotating children's choruses of 200 members. Christine and Stephen (as Duo Dunamis) gave a recital at the Purcell Room on 28th March, when they played works by Elgar, Debussy, Beethoven, Prokofiev, and a new commission from Robin Stevens.

News from **Louis Ullmann** (1960): 'After leaving the RAM in 1960, (teachers Robert Masters and Sydney Humphreys), I joined the resident string quartet at



Charles Uzor

Aberystwyth University as second violin for two years. Then followed a few months of freelancing in London with the London Mozart Players, Royal Philharmonic Orchestra and London Philharmonic. This was not at all to my liking, as there were always far too many notes to be absorbed in too short a time. A chance perusal of the *Times Educational Supplement* landed me with a scholarship and second violin position at Birmingham University in the Haywood String Quartet (led by Colin Gough), where I remained from 1962-96. The quartet covered a very extensive repertoire and we were fortunate in having Ivor Keys as professor, with whom we played most of the piano quintets. At the university I led the symphony orchestra, played frequent recitals and very occasionally a concerto. I also coached the departmental chamber music and chamber orchestra. I retired in 1996 but still play my favourite pieces from time to time. I married in 1963, and have three adult children, none of them musicians.'

Charles Uzor (1989) will return to the Academy on 20th October to give a talk to composers. Based in Switzerland, he is now married to Nicole Kost and has three children. He has written several works for chamber ensemble and particularly for voice, and his CD which includes *Echnaton's Hymns to Aton* from *Eclipse* is distributed by Uzor Music (fax 00 41 71 223 33 82). As well as teaching theory,

composition and oboe in the Gymnasium and Music High School of St Gallen, he founded the Ensemble La Notte which specialised in performing his music in 1990. He featured in a portrait about himself on Swiss Radio DRS2 in 1995. In 1996 *Eclipse* was performed in the Cairo Opera House and he was awarded an Honorable Prize for creative work in the city of St Gallen from the Theatre Society of St Gallen. In 1998 he will be the artistic director of a concert series in Egypt, sponsored by the Swiss Pro Helvetia Arts Foundation. He will also conduct composition and oboe classes.

The **Vanbrugh String Quartet** reports that their complete cycle of the Beethoven Quartets is now released on CD (IMCD 043-050) and UK distribution is by Kingdom Records. Their webpages have been revised and updated and the site now includes full programme details of the 1998 West Cork Chamber Music Festival (Bantry House, Ireland, 28 June-5 July - guest artists include the Borodin Quartet, Joanna MacGregor, the Leopold String Trio, pianists Marc-Andre Hamelin, American violinist Ida Levin and French cellist Anne Gastinel), excerpts (in RealAudio 5) and reviews of all the Quartet's recordings, including their newly released Beethoven cycle, as well as programme notes on the Beethoven Quartets by the late Dr Robert Simpson. The Quartet's homepage is: www.rte.ie/music/vanbrugh/ and the West Cork Chamber Music Festival: www.rte.ie/music/vanbrugh/festival.html.

Fiona Wild (née **Barnett**, 1972) writes: 'I am enjoying teaching at Cheltenham Ladies' College where my colleagues include **Janet Upton** (1976) and **Jane Raynard** (née **Taphouse**, 1975). My sister, **Hilary Reining** (née **Barnett**, 1976) is still teaching at the Royal High School, Bath, and her husband **Alan** (1969) is working on a rock opera commissioned by ITV. They have a daughter, Josephine, aged nearly four.'



The Vanbrugh Quartet
(Gregory Ellis and Elizabeth Charleson violins, Simon Aspell viola and Christopher Marwood cello)



Elizabeth Way

Elizabeth Way (1988) is completing a PhD in musicology from the University of Pittsburgh. She has received several fellowships to undertake research for her dissertation, *Politics, Progressivism and the Public: Chamber Music in Vienna 1890-1908*. This year she is a visiting lecturer at New College in Sarasota, Florida (the honors college for the Florida State University system). She is to marry in December.

John Walker (1954) was principal teacher of music at Dumfries Academy from 1962-87, then Kantor at Dale in Sunnfjord in West Norway from 1987 to 1994. Now he is organist and choirmaster at Dunkeld Cathedral in Perthshire. In August 1997 he played a programme of contemporary Norwegian and Scottish organ music in Belgium (Ghent Cathedral), Germany and Denmark and in October 1997 was accompanist for Henry Neil's Perth 'Chansons' choir during their tour to the Cognac area of France. 1998 will see return visits to Germany and Norway, and Tennessee is scheduled for 1999.



John Walker

Mark Wardell (1991) has been assistant organist at Chichester Cathedral and director of music at the Prebendal School. Prior to that he was organist and assistant music master at Christ's Hospital, Horsham, with which he has released three CDs of organ and choral music through Carlton/IMP classics. He was married in December 1994.

Gregory Walmsley (1984) is principal cello of the Royal Symphony Orchestra, Seville, Spain, where he has lived for eight

years. Also in the orchestra is principal horn **Rafael Mira** (1994). Greg Walmsley made his debut recital in the Wigmore Hall in 1993.

Emily White (1989) performed as soloist in Brahms's Second Piano Concerto with the Brooklyn Heights Orchestra in New York this past October. She was featured in an interview with *Piano and Keyboard Magazine* in their July 1997 issue. Emily continues to teach at Juilliard and at Brooklyn College Preparatory Center, where she chairs the piano department.

Marilyn Phillips (appointed head of music of the Western Australian Opera Company in 1995) writes with news of alumni working in Perth. Trumpeter **Graham Ashton** (1977) is Dean of the Conservatorium of Music at Edith Cowan University, **Stewart Smith** (1991) teaches history and harmony at the same institution and plays recitals and continuo and is assistant organist of St George's Cathedral. **John Ford** (1968) leads the 2nd violins in the Western Australian Symphony Orchestra. **Christopher Latham** (1958) is head of music at St Hilda's Anglican School for Girls. He studied the violin in the 1950s with Molly Mack. **Sir Frank Callaway** (1948), Emeritus Professor, is especially identified with the International Music Council of UNESCO, which he has served as President. He was the Foundation Professor of Music at the University of Western Australia prior to his retirement. Marilyn (1971) reports that Sir Frank and she have been threatening to organise a RAM lunch, but haven't quite got around to it. At the WAO she is responsible for the music and vocal output of the company and for the sourcing and editing of orchestral materials and chorus parts, preparation of detailed rehearsal tapes, auditions and rehearsals, coaching and developing young artists and accompanying artists in recitals and corporate events.

Pianist **Jeremy Young** (1994) writes: 'My chamber group, the Ovid Ensemble, has been awarded a place on the Countess of Munster Recital Scheme, and I am also busy on the Live Music Now! scheme with cellist Alasdair Tait. We were recently the only British semi-finalists of the ARD Competition in Munich. Recent concerto performances include Shostakovich Nos 1 and 2, Mozart No 27 and I will perform the Brahms Second in the New Year.' Jeremy studied with Menahem Pressler in Canada last summer for the third time, and also worked as an assistant musical director for the musical *Grease*, in Dusseldorf. Plans for 1998 include performances in St Petersburg with Alasdair Tait, and a period as ensemble-in-residence for the Rydale Music Festival with the Ovid Ensemble.

He still holds his post as professor of piano at Manchester University.

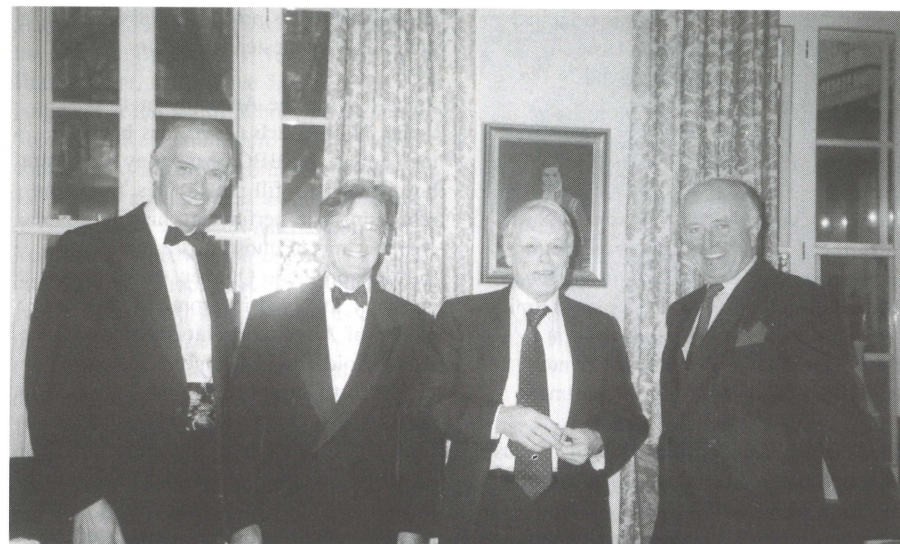
Since leaving the Academy in 1991, violist **Nikos Zarb** (1990) has been a member of the BBC Symphony Orchestra but manages to fill most of his 'free' time rehearsing and performing his first love, chamber music, mostly as a member of the Helicon Piano Quartet. He is also currently involved in promoting the music of one of America's senior composers, the 82-year-old David Diamond, whom he visited last December in New York. Nikos hopes to put on concerts, including Diamond's chamber music, especially his 11 string quartets, and would be interested to hear from any interested parties - either concert venues, musicians interested in performing Diamond's works, or people interested in hearing this wonderful but much neglected music.

Soprano Sandra Yaron (1994, working under her stage name of **Alexandra Valavelsky**) was awarded an Arts Council grant to write a multi-media show about the life and music of Alma Mahler, which will be premiered later this year. She enjoys a wide range of activities and, as well as her classical and contemporary music performances, is busy with her many ensembles including The Bashava Band, The Musical Suite and Jam & Spice.



The Bashava Band with Sandra Yaron soprano, George Weigand cimbalom/oud/bouzouki, Edward Hession accordion/piano, Simon Russell double bass/guitar and Sharon Lindo violin/guitar

Robin Golding (Registrar 1961-87) writes: 'I should like, if I may, to refer to the photograph on page 12 of the Autumn 1997 issue of the *Newsletter*, of the luncheon party organised by Kenneth Essex at 'The Knife and Cleaver' near Bedford on 19th January last year, and its caption. It was an unusual event, since it was not, for once, a birthday celebration (recent 'eightieths' have included Max Gilbert, Boris Rickelman and Harry Legge) but simply a friendly get-together. Kay and Manny Hurwitz are rightly listed as among those seated, but they are not actually visible in the photograph, although they were in close conversation with my 'friend' - in fact my better half, Clare Santer (1962), another viola player! - in the left foreground of the picture. If Ken Essex reads this, would he please think of a suitable subject very soon for another of these memorable occasions?'



The Academy's Chairman, Guy Whalley (far right), pictured with Governors (left to right) Sam Gordon Clark and Sir Robert Carnwarth (both about to leave the building to take part in a London Bach Choir Concert), and Sir Rodric Braithwaite. Photo: Janet Snowman

STEWART MACPHERSON PRIZE			
John Paterson	Michael Howard	1941	
James I. ...	Brian Balkwill	1942	
William C. ...	Ronald Smith	1943	
Norman ...	...	1944	
Joyce ...	...	1945	
Dennis J. ...	...	1946	
Gerald ...	...	1947	
Noel Cox	Maxwell Fernie	1948	
Barbara Rawling	William Llewellyn	1949	
Ivey Dickson	Elizabeth Hazleline	1950	
JOHN SOLOMON PRIZE			
Garth Morris	Geoffrey Brand	1949	
Dennis Brain	Michael Magrowitz	1950	
Myra Knowles	Mary Murdoch	1951	
Faytherson Cousins	Janet Forbes	1952	
Ronald Waller	Keith Deacon	1953	
Henry Messent	Ian Herbert	1954	
Charles Warren	Michael Campbell	1955	
Janet Craxton	Thomas Kelly	1956	
Stanley Haddon	Keith Puddy	1957	
Douglas T. Hinkley	1948		

The John Solomon Prize and Stewart Macpherson Prize Board, currently in John Wallace's teaching room. It is a long-term project to restore some of the boards (repainting of edges etc) and place them in appropriate teaching areas. With apologies for the flashbulb! Photo: Janet Snowman

WANTED - Music teachers for the Musical Society of Nigeria (MUSON)

Ian Horsbrugh, Principal of the Guildhall School of Music and Drama, has drawn attention to the following request.

'This project marks a positive step in the cultural life of Lagos. Started by a group of a dozen eminent Nigerians and expatriates some 14 years ago as a registered non-profit-making organisation dedicated to the promotion of the performance and enjoyment of classical music, it has excited the imagination and support of a number of companies and individuals. The government of Lagos State has

allocated a three-acre site in a prime location and a centre has been constructed which offers similar facilities to London's South Bank. Regular concerts are given there by visiting musicians from all parts of the world, as well as by musicians resident in Nigeria. Mr Louis N. Mbanefo, chairman of MUSON, says that there is a school of music headed by Mr James Adekunle, a graduate of the Guildhall School of Music. They are anxious to develop the school by employing well-qualified musicians from Europe. In addition to paying all reasonable living expenses, accommodation, transportation etc, at the end of each year there would be a lump sum gratuity of £5000 sterling (free of Nigerian tax). Musicians will be housed in two large luxury air-conditioned flats in the complex where there will be individual rooms but with shared sitting rooms and other facilities. Interested teachers should contact Mr Mbanefo at 17 Ashley Gardens, Ambrosden Avenue, Victoria, London SW1P 1QD (tel 0171 233 6381/Fax 0171 931 9820 or in Lagos Tel 683631, Fax 269 4085.'

CORRECTIONS

The previous issue of the *Newsletter* (September 1997), most of which was done whilst I was on a family visit to Australia, contained a couple of errors which I would like to correct. On page 32, **Duncan Barclay** should have read **Duncan Barker**. In Neville Osborne's article, *Forty Years On* (page 33, 3rd column), 'affections' should have read 'affectations'. June and Christopher Keyte's gift to the library (John Rutter's *Shadows*, page 2), should have been described 'character songs for medium voice and guitar'. I apologise for the misprints. Janet Snowman

International Viola Congress

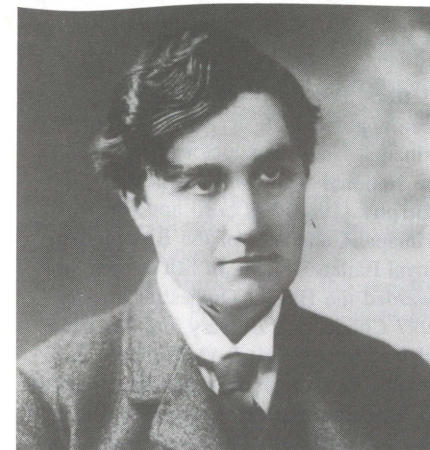
by Edward McGuire (1970)

The Academy will be well represented at this July's International Viola Congress (organiser **John White**), to be held for the first time at the Royal Scottish Academy of Music and Drama in Glasgow. Events will include features on William Primrose, masterclasses and recitals by the famous violist Michael Kugel and the premiere of a specially commissioned Viola Concerto by **Edward McGuire** (1970) played by recent RAM graduate **Gillian Haddow** (1996). **Paul Silverthorne** (1972), who teaches at the Academy, will give a masterclass and a recital with pianist **John Constable** (1960). Edward McGuire's music is featured in other concerts in the festival, including a performance of his *Divertimento* for 20 violas. Other RAM graduates who are performing or having works composed are **Richard Chester** flute in recital with James Durrant viola and Philip Thorne guitar, baroque violist **Katherine McGillivray** will introduce a programme of works by Biber, Purcell and others, with performers including **Alison McGillivray** cello, **Jane Rogers** viola and Catherine Martin violin/viola, and a new work by **John Webb**. Tully Potter will give a lecture on the life and work of **Watson Forbes** and those performing in a tribute concert to him will include RAM professor **Martin Outram**. Works performed will include the world premiere of *Viola Fantasy* by Watson Forbes' son, **Sebastian Forbes**, dedicated to his father. **Esther Geldard** will perform the world premiere of a new work by David Horne, and **Kenta Matsumi** with pianist Yuko Sasaki will give a programme of transcriptions by Primrose and Forbes. **William Alwyn**, who both studied and taught at the RAM, will be represented by his Pastoral Fantasia, and on the final day (19th July), **Robert Plane** clarinet, Philip Dukes viola and **Sophia Rahman** piano will give a concert of works by Bruch, Britten, Schumann, Judith Weir and Mozart, and the final concert will contain works by Edward McGuire as well as Academy alumni and professors **York Bowen** and **Benjamin J. Dale**.

digital

The Academy of Music is especially grateful to Digital Equipment UK Ltd for the recent upgrade to the Music Box office computer

RVW's Visit



The young Ralph Vaughan Williams (Royal Academy of Music Collection)

David Grundy (1961) contributes a memory of RVW's visit to the Academy, and suggests a visit to forgotten repertoire

In a recent issue of the *Newsletter* I was delighted to read of the 40th wedding anniversary of my friends Ted Darling and Ursula Connors, at whose nuptials in 1957 I was privileged to play the organ. At the time I had about a fortnight of National Service plus the statutory 'early breakfast' left to complete before resumption of my RAM studies. Before all this, however, in the spring of 1955, I was a member of the tenor section of the Academy's Chorus in a performance of Vaughan Williams' *Sea Symphony* conducted by the late Frederic Jackson. As I recall, the soprano and bass solos were shared by a number of Academy first-study singers, some of whom I had done a spot of mild repetitive work with - names which now escape me, I fear. The rehearsals were accompanied by the immaculate Rex Stephens and I believe that Frederic Jackson was preparing the London Philharmonic Choir for Sir Adrian Boult's Decca recording, which subsequently became a classic. Vaughan Williams, who was held in great affection by the public, of course, lived around the corner from the Academy in Regent's Park, and it was a tremendous thrill for us when it became known he was to attend the performance of a work that he himself, after all those years, entertained a soft spot for - he always enjoyed 'a good tune', and the *Sea Symphony* has plenty of those. The performance went pretty well, I think; I seem to recall that the composer said he had enjoyed it, even if the tempi were a bit on the fast side, but what remains in the memory was the acclaim accorded the old man as he made his somewhat uncertain way across the stage, colliding with a vase of flowers here, upsetting about half a dozen music stands there, leaving a trail of

destruction behind him. There he was, before our eyes, a 'great composer'! He was cheered to the echo. It is gratifying to know that, at last, VW's great orchestral works have become a permanent part of the repertoire. While on the subject of neglected works, may I commend to anyone who is interested, *The Spectr'd Bride* by Dvorák, composed for the Birmingham Festival of 1885. I have been fortunate to have conducted two performances over the years here in Shrewsbury, and recently we attended a superb rendering in Symphony Hall, Birmingham, by the Royal Liverpool Philharmonic Orchestra and Choir under Libor Pesek. I have no hesitation in proclaiming that, musically, it is up there with the *Gerontius* and *Elijahs*. Unfortunately it has been ill-served by its Victorian translation from the original Czech, and the general dim-wittedness of *The Bride* takes a bit of believing, but if your choir is looking for something different, a chante from masses and *Requiems*, then go for *The Spectr'd Bride*. There is a rather better English version by John Clapham.



Pianist Sophia Rahman and flautist Gary Arbuthnot pictured with young visitors to a recital they gave in the Pump Room, Bath. Photo: Tom Clarke

Opera Quiz

The final Quiz Challenge has been submitted by Alexander Bryett, Founder of Opera Italiana (incorporating the Rossini Society). The Prize for the first correct entry is a £10 book token. All answers to Janet Snowman at the RAM please!

1. Which famous singer studied at the Royal Academy and gained international recognition for her portrayal of a role in which she sang the aria 'In questa Reggia'.
2. Mozart wrote an opera when he was twelve of which the libretto was based on a play by Carlo Goldoni. What is the name of the opera?
3. Name the operas in which the following characters appear: a) Don Magnifico, b) Don Alvaro, c) Don Basilio.
4. In *The Marriage of Figaro*, how is Figaro related to Marcellina?
5. Name the three operas by Puccini which form the *Trittico*.
6. Which famous Italian composer conducted the first performance of an opera by Rossini, and when the horn player became ill, he played his part on the viola?
7. Which opera by Verdi was first given in London in 1847?
8. Name the intriguers in *Der Rosenkavalier*.
9. In which opera by Richard Strauss is the Princess looking for her shadow?
10. Why was the tenor aria 'Ah! la paterna mano' omitted at the first performance of Verdi's *Macbeth*?
11. Wagner praised one of Rossini's operas. Which was it?

12. Who spent one night in gaol in Naples following the performance of his opera, which was a failure, and was punished by the King?
13. Which play by Shakespeare did Verdi abandon declaring that it was not possible to turn it into an opera?
14. Which English monarch is one of the characters in an opera by Donizetti, the plot of which is based very loosely on a novel by Sir Walter Scott?
15. Which opera composed for the coronation of Charles X contains seven national tunes including *God Save the King*?
16. Which soprano was discovered by Caruso in New York and made her debut in *La Forza del Destino*?
17. Name an opera other than *Flaustaff* in which Mistress Ford and Mistress Page are characters. It was written by an Italian but is, in fact, a German opera.
18. Who is left alive at the end of *La Forza del Destino*?
19. Name the German composer who wrote an opera to an English libretto and conducted the first performance at Covent Garden in 1826.



FRIENDS OF THE ROYAL ACADEMY OF MUSIC

The inaugural 'Friends' Wigmore Award was won by pianist Viv McLean, who will give a recital in the Wigmore Hall on 5th May. Finalists also included Sarah Field and Simon Lepper, piano duo Jennifer Micallef and Glen

Inanga, cellist Kirstin Spencer and pianist Orit Wolf. The adjudicators were William Lyne, Christopher Yates, Lilian Strange and Curtis Price. Friends Development Awards of £1000 each were given to trumpeter David Brinkley and cellist Kirstin Spencer. These awards were open to third- or fourth-year undergraduates or postgraduates.

Academy Honours 1998

At a recent meeting of the Governing Body, the following were appointed:

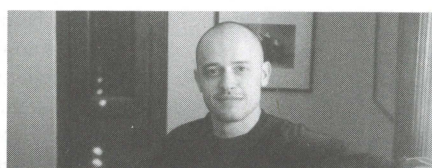
Honorary Members (HonRAM): Noelle Barker, Maria Curcio, Thea King, Duncan McTier, Malcolm Martineau, Ann Murray, Kent Nagano and H C Robbins Landon.

Honorary Fellows (HonFRAM) Dennis Coe, D. Garfield Davies, Jan Whitehouse.

Fellows (FRAM) Bonaventura Bottone, Jeffrey Bryant, Roger Coull, Michael Dussek, Brian Ferneyhough, Mary Hammond, Ian Herbert, Chi-Chi Nwanoko, Richard Steele (*former students*)

Associates (ARAM) Geraldine Allen, Oliver Ashmore, Martyn Axe, Sarah-Jane Bradley, Simon Butterworth, Alan Byers, Nicholas Cooper, Farquarson Cousins, Miamh Cusack, Jennifer Dakin, Graeme Danby, David Daniels, Harriet Davies, Eileen Field, Louisa Fuller, Miranda Fulleylove, Adam Gorb, Kate Gould, Esther Geldard, Lance Green, Charles Henwood, Colin Honour, John Humphreys, Karl Jenkins, Trevor Jones, Carl Jackson, Laurence Jackson, Alison Kelly (1980), Elizabeth Kenney, Beryl Korman, Carys-Anne Lane, Mark Lebrocq, Felicity Lipman, David Lyon, Ivan McCready, Francis Markus, Linda Merrick, Rafael Mira Verdu, Scott Mitchell, Rebecca Ng, Laura O'Gorman, Mark Pancek, Roxanna Panufnik, Ashan Pillai, Penelope Martin, Alwynne Pritchard, Teresa Shaw, Jacqueline Shave, Rhyddian Shaxon, Philip Sheppard, Brindley Sherratt, Malcolm Singer, Zoe Solomon, Carolyn Sparey-Gillies, Shelagh Sutherland, Matthew Taylor, Marianne Thorsen, Jane Ware, Justine Watts, Alison Wells, Emily White, David Whitson, Fabio Zanon (*former students*)

Honorary Associates (HonARAM) Clifford Benson, Jeff Clyne, Amanda Glauert, Kate Hill, Mary Hill, Marie Kelsey, Mats Lidström, Mateja Marinkovic, Lydia Mordkovich, Keith Nichols, Neil Percy, Martin Roscoe, Michael Rosewell, Joseph Seiger, Chris Thomas.



Pianist Viv McLean, whose Wigmore Hall recital, as winner of the first Friends' Wigmore Award, will take place on 5th May



Student violists Yseult Betbeder-Matibet, Hazel Farrow, Cian O'Duill and Su Zhen pictured during the Viola Festival events in Harlow in February (artistic director John White).

RAG WEEK 1998



Violinist Marina Wilson and percussionist Chris Goody selling T-shirts to raise money for Childline, the selected charity for this year's Rag Week events. Other activities included a sponsored 'head-shave' of the percussion department, a symphony orchestra 'busk' in Covent Garden which raised £1000 (including a pledge from the Doc Martens store in the piazza), an auction of the football team and a bouncy boxing session. Well done all.

Music in Art

Phillips Auctions introduced an exciting new theme sale last November - *Music in Art* - an auction devoted entirely to musical motifs in pictures, furniture, memorabilia and decorative items. As well as musical 'genre' pictures, there were costume and decor designs by Bakst and Benois. The next *Music in Art* sale will take place on 13th October. More news from Susan Santini or Carolyn Gayner at Philips - 0171 495 0227.

Music at the Wallace Collection is a new International Debut Recital Series which has been organised through the Springboard Concerts Trust, running its second Sunday Morning series in the Long Gallery of the museum. For further information contact Lisa Peacock Concert Management (0171 602 1416).

Exit, Back Left ... last minute news

Yet more good news from the Conducting Department. Colin Metters, Head of Conducting Studies, has been appointed Music Advisor and Principal Guest Conductor of the Vietnamese National Symphony Orchestra. Paul Murphy (1988) has been appointed Principal Conductor of the Birmingham Royal Ballet. Student Judith Kubitz was awarded the Havant Orchestral Society 1997 Conducting Bursary and has been selected for the first RAM/Sinfonia 21 Conducting Attachment Scheme.

Congratulations to guitar duo Peter and Zoltan Katona (1997), who were one of three prize-winners at the 1998 Concert Artists Guild International Competition held in New York. As a result, they will receive management by the Guild throughout the USA, and participation in the Guild's programmes. In 1997 they were selected for representation by YCAT in the UK.

Hail, Bright Cecilia



At a thanksgiving service for the life of Cecilia Cavendish Anderson, Wilfred Turner referred to her in his address as a person of energy, vitality and charm, qualities that I can readily endorse. I first met her in the early 1970s when I became the Competitions Organiser of the RAM, and she paid an annual visit to co-adjudicate the singing prize competition established in memory of her mother, Isabel Jay. She looked forward to these visits very much, which commenced in 1929 and, with one break during the war, continued until 1995 when she was well into her 90s. Inheriting her love of the theatre from her mother, having been born into a theatrical family, Cecilia appeared in several shows in London before marrying Dr James Mitchell Anderson and moving to the house in Kingsway, Hove, which was to be her home for the rest of her life. After his death in 1963, she continued to lead a busy life, as President of the League of Remembrance for many years and Chairman of the Gilbert and Sullivan Society, Sussex Branch, for 38 years. Her daughters, Fiona Dunn and Isabel Broom, will continue the association with the Isabel Jay Prize as their mother expressly wished. Toni V. Fell

Appreciations and Notices

Harold Clark

Just prior to his death in November, Harold Clark contributed the following for this issue of the Academy's Newsletter:

From the *Soviet Weekly*: William Mann picked the early Shostakovich opera, *The Nose*, 'with a virtuoso performance by Eduard Akhimov'. (SLS5008). Robert Layton was also tempted to pick *The Nose*, but faced with so many Shostakovich novelties, settled for his song cycles.'

From *La Nacion*, Buenos Aires: 'La orquesta ejecutó 'Good sabe the Queen,' coreado por la concurrencia, lo mismó que el 'Forisa folley good fillow.'

Harold's book, *Music's GP*, is still available from his widow Joan, at 42 Glebe Road, Peterborough, Cambs PE2 8BG.

Watson Forbes

When I look back at my student days at the Academy (1954-58) I realise that the encouragement I received from Watson Forbes helped me to make the decision to switch to the viola from piano as my principal study. There was not such an abundance of viola students in those days, so that in spite of the need to improve my technical ability, there were opportunities for me to play in several ensembles, even while it was my second study. Max Gilbert was my viola professor, Gwynne Edwards, another fine violist, was already coaching chamber music, and in my third year Watson Forbes joined the faculty. His forthright manner and direct approach to his colleagues and students seemed like a breath of fresh air in what I felt at the time was the rather staid, fusty atmosphere of the Academy.

His name was already familiar to me from the many transcriptions he made with Alan Richardson for Oxford University Press: Purcell, Handel, Corelli etc, in addition to the books of Scales and Daily Exercises and his edition of the Bach Viola da Gamba sonatas. Also, I had corresponded with him concerning the viola sonatina by my father, Walter Leigh (1905-42), which he had performed several times.

One of the aspects of his teaching that I particularly appreciated was the choice of quartet literature that he gave us to study and to perform either at the fortnightly concerts or at the more important chamber concerts. The Purcell *Chaconne*, and a novellette by Glazunov were pieces that were very suitable for our inexperienced group. In his memoir *Strings to my Bow*, published in 1994, he wrote: 'They (the students) tended to be shy and inexpressive and my chief task was to rouse them and give them a feeling for style embracing the whole picture of the artist in relation to performance - deportment, stance, graciousness in acknowledging applause, the recreation of music in terms of the period in which the composer lived ...' In fact, I well remember his helpful advice when we were feeling nervous before a concert: he dropped the bantering tone that he sometimes used in our classes (probably to relax us - his description is very accurate), and he talked to us very seriously about learning to communicate the music to the audience and how to forget our anxiety by realising that, after all, it wasn't as though we were in an air raid. This homily took place 11 years after the War had ended, and it is true to say that many of us lacked the confidence and self-assurance which I see nowadays.

In my final year I benefited tremendously from his coaching when he put me in a quartet with players who were more advanced than I was. He told me to practise hard since he knew that I was basically rather lazy. The works I remember well are the Brahms A minor quartet and the Theme and Variations by Alan Rawsthorne, and since we were preparing for an important concert, he gave us some extra lessons at his home. His teaching was far more inspired at that point than it had been before, and I have sometimes wondered whether I would have been wiser to stay at the Academy an extra year instead of joining the City of Birmingham Symphony Orchestra in 1958.

I kept a diary during those years and I described him as having 'iron grey hair, a young face with a ruddy complexion, and penetrating eyes'. He often smoked a cigar, wore a tartan bow tie with his well-

cut suits and, speaking in a soft Scottish accent, was always affable to us all. He was very busy with his Aeolian Quartet and solo recitals, but apart from occasional broadcasts on the BBC, I don't remember his playing except when he would borrow my viola during our lessons to demonstrate phrasing etc. A few years ago I came across a recording he had made before the War of the Sonata by Arthur Bliss, and was extremely impressed by the accuracy of his intonation and bowing.

In 1978 I met him again at the viola Congress in London and, during lunch, I described how interested I had become in exploring the works of lesser-known composers. He listened very attentively and in the short talk he gave in the afternoon he spontaneously emphasised this point. I was happy that we had achieved such accord on a mature level.

Veronica Jacobs (née Leigh), New York.

Elizabeth Thomas (1924-97)

Elizabeth Thomas was a pupil of Harold Craxton during her four years at the RAM (1948-52). She was a member of the Croma Trio and in the Amphion Ensemble, and the accompanist to many soloists, including myself. She had a severe stroke in November 1991 from which she never recovered.

Jean Austin Dobson

Esther Hulbert (1905-96)

Esther Hulbert entered the Academy at the age of 18 and emerged three years later with a Gold Medal, Performer's Diploma and a sub-professorship. Concerts and recitals proved the quality of her voice and led to her being taken on by Lilian Bayliss for opera productions at Sadler's Wells, which gave her valuable experience of stage work both in chorus and, when her alto voice was required, in solo parts. She concurrently became involved in social work at Kingsley Hall in London's East End and, following the bombing of London in the Second World War, she managed a temporary home for a large number of children whose parents were engaged in war work. She abandoned further recital and stage work and resumed her career as a teacher, first at the Watford School of Music. In the 1950s she was appointed professor at the Guildhall School of Music and Drama. Here her stage experience was valued for the class of drama students as well as her individual tuition to singers, many from abroad. When she retired old pupils maintained the connection and others appeared. Her sense of fun never deserted her. Esther Hulbert's connections to the Academy also include her sister Joan Butterworth, Joan's daughter, cellist Naomi Butterworth (1964), her son Oliver Butterworth (1964), and Orlando Le Fleming, a present pupil in the jazz department and son of Naomi and Anthony Le Fleming.

David Gwynne

Ted Amos FRAM (1943-47)

Tim Amos, son of the late Ted Amos, is hoping to compile a collection of memoirs of his father from friends, contemporaries, colleagues etc. He would be very interested to hear from any alumni who have memories of Ted. Please send to Tim at 23 Elfindale Road, London SE24 9NN (tel/fax 0171 274 6678)

Deaths

It is with deep regret that the Academy notes the following deaths:

The Hon Mrs Cecilia Anderson (née Cavendish), 8 November 1997
Gloria Bowler LRAM (née Spencer), 10 October 1997
Harold R. Clark ARAM on 14 November 1997
Dr William Cole FRAM, May 1997
Mary Henderson Forbes (née Hunt), 4 January 1997
Alan Gibson, 8 February 1997
Marion Padden (née Kent) on January 1998
Vera Pratt LRAM (née Dumain), 26 May 1997
J. Martindale Sidwell FRAM, February 1997
Graham Snelling, on 27th December 1997
Sir George Solti HonRAM, September 1997
Klaus Tennstedt HonRAM, 11th January 1998
Elizabeth Thomas, 26 October 1997
Sir Michael Tippett OM CH CBE HonRAM, 9th January 1998

RAM Club News

Recent events

Sunday afternoon tea concerts proved to be popular events in the autumn term. On 19th October Maurice Hasson and Simon Hester gave us an excellent recital, and afterwards the Club members and their guests were entertained to tea. Then on 2nd November Frank Wibaut played brilliantly and, as on 19th October, to a full Duke's Hall. Our 50th birthday concert for Paul Patterson was held on 16th November, again the Duke's Hall was full. Nearly all the original musicians for whom Paul had composed the music were here to perform for him. Some had cancelled dates to attend, and Rivka Golani had flown from Canada in the morning, played in the afternoon, had a quick cup of tea, and returned to Canada to give a recital there the following day. On the morning of the concert Frank Wibaut was indisposed and Graham Caskie deputised to play *Tunnel of Time* most brilliantly. A record number of members and guests were entertained to tea afterwards.

EGM/AGM

On Wednesday 19th November we had an EGM to pass the updated Club rules, followed by the AGM, and we welcomed Mark Wildman as our new President for 1997-8, with Curtis Price as President-elect. We also welcomed Neil Varley as Hon. Secretary, Joanna Ive as Assistant Hon. Treasurer, and new committee members Jeanette Holmes, Graeme Humphrey, Guy Jonson, Vanessa Latache, Marjorie Thomas and Frank Wibaut.

Forthcoming special events

In the summer there will be two special events hosted by the Club. On Thursday 2nd July we are holding the RAM Club Dinner in the Duke's Hall. In the past this was one of the most popular events in the Club's calendar, and we are delighted to be presenting it again. Details are now circulated to all Club members and are available from our Administrator, Rita Castle, to all interested professors and students. Our second special date is Sunday 21st June at 3.00pm in the Duke's Hall, when there will be a concert given by the finalists in the competition for the newly-established RAM Club Prize, at which the winner will be selected. This is one of the Academy's largest prizes, and we are hoping the finalists will be performing to a full house. Please give them your support.

How to join the Club

Perhaps this is a good moment to mention that we are also launching a recruitment drive for new members. As you are aware, membership is open to professorial staff and students past and present, and others who have been, or are, connected with the Academy. We offer recitals and concerts and other interesting events during the term, plus the opportunity to keep in touch with professors and students in the Academy. To future members: joining the Club is very easy - simply contact Rita Castle.

Current committee

President Mark Wildman, *Past President* Lesley Lewis, *President-elect* Curtis Price, *Hon. Treasurer* Christopher Field, *Hon. Asst. Treasurer* Joanne Ive, *Hon. Secretary* Neil Varley, *Asst. Hon. Secretary* Malcolm Rudland.
Committee: Kenneth Bowen, Jeannette Holmes, Graeme Humphrey, Gun Jonson, Vanessa Latache, Janet Snowman, Marjorie Thomas, Frank Wibaut.
Administrator Rita Castle (01711 873 7395)

Photographs Wanted



Prize-Giving, 1951. Left to right: Jean Harvey, ?, Peter Ward, Honor Thomason, Sheila Wells (next two not known), Elizabeth Thomas and Nora Carstairs

The Academy's photo archive is quite poor with regard to photographs of student life, opera productions, visits by renowned musicians, masterclasses etc. We are particularly grateful to Honor Jackson (née Thomason, 1952) for the photograph of Graduation c. 1953 (see above) and to Lady Lewis and Noel Cox for their interest and contributions. Norman

Tattersall's back-stage photograph of the *Albert Herring* production (see inside) is also much welcomed. If anyone else is able to provide or lend photographs (from which we could make our own copies), we would be most grateful. Film archive is especially welcome. We have recently found film of the 1922 Centenary celebrations, the 1972 150th Anniversary television appeal, and another narrated by Luciano Berio from the late 1960s, which relates to the composition department and shows, amongst others, Graham Johnson working with Alan Bush, Paul Patterson with an early performance of *Rebecca*, Cornelius Cardew and students being 'pigeons' in Trafalgar Square, and much else of interest. Also, John White continues for his search on iconographic material relating to Lionel Tertis.

You are welcome to contact him at 36 Seeleys, Harlow, Essex, CM17 0AD.

Janet Snowman
 Research Officer

Tel: 0171 873 7335
 Email: j.snowman@ram.ac.uk

FOR SALE: The RAM Development Office has a range of merchandise for sale, including postcards, T-shirts, books, CDs, wine etc. Please contact Pandora Davies on 0171 873 7333

Visit the Royal Academy of Music's Web-site

<http://www.ram.ac.uk>



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